

THE ART-UNION,

MONTHLY JOURNAL OF THE FINE ARTS,

THE ARTS DECORATIVE AND ORNAMENTAL,

No. 76.

LONDON: JANUARY 1, 1845.

PRICE 1s.

BRITISH INSTITUTION, Pall-mall.—Notice to Exhibitors.—All PICTURES and other WORKS of ART intended for Exhibition and Sale, which have not been already publicly exhibited, must be sent in for the inspection of the Committee, on MONDAY, the 13th, and TUESDAY, the 14th of JANUARY instant, between the hours of ten in the morning and five in the evening, after which time no Picture or other Work of Art will be received. Portraits, Drawings in Water Colours, and Architectural Drawings, are inadmissible. —N.B. No Picture will be received for Sale that is not bona fide the property of the artist.

WILLIAM BARNARD, Keeper.

SOCIETY OF ARTISTS, BIRMINGHAM. November 23, 1844. The Members of the above Institution have resolved to KEEP their EXHIBITION OPEN until the end of JANUARY, 1845. The delay in opening, caused by the late period of closing the London Exhibitions, together with the increased facilities which will be given for augmenting the subscription lists of the Art-Union, will, it is hoped, be considered by the exhibitors as fully justifying this arrangement.

F. H. HENSHAW, Sec.

THE LIVERPOOL EXHIBITION.—In consequence of the 5th Regulation of the British Institution, and in order to give greater facilities for the sale of Pictures now Exhibiting, by extending the time for receiving Subscriptions to the Art-Union, the Committee of the Liverpool Academy has resolved to PROLONG THE SEASON until the end of JANUARY, 1845.

The unavoidable delay in opening the Provincial Exhibitions also renders the above resolution necessary.

J. T. EGGLINGTON,
Nov. 23, 1844. Secretary to the Academy.

ROYAL BIRMINGHAM and MIDLAND COUNTIES' ART-UNION, for the PURCHASE of the WORKS of LIVING ARTISTS.

PATRONS.

Her Most Gracious Majesty the Queen, and His Royal Highness Prince Albert.

PRESIDENT FOR THE YEAR 1844.

The Right Hon. the Earl of Warwick.

VICE-PATRONS.

Distinguished Nobility, Members of Parliament, and Gentry of the Midland Counties.

The Subscription Lists of this Society are NOW OPEN. Each Subscriber of One Guinea, in addition to one chance in the ballot, will receive at the time of payment, impressions from the pair of superb Line Engravings, by Edward Goodall, Esq., after paintings of David Roberts, Esq., R.A., entitled 'St. Paul's Cathedral, with the Civic Procession on Lord Mayor's Day,' and 'Westminster Abbey and Bridge, with the Debarcation on Lord Mayor's Day.'

A Subscriber of Two Guineas is entitled to a pair of India proofs, or to two pair of plain impressions, with two chances in the ballot, and so on in proportion to the amount subscribed.

Impressions of the Society's Engravings will be forwarded to any part of the kingdom, on receipt of a Post-office order for the amount of subscription, payable to the Secretary, and a numbered ballot-ticket will be furnished from the Central-office, by return of post.

The gainer of a prize is entitled to select for himself a work of Art from any Society's Exhibition of works of Art for the current year in Birmingham.

AGENTS IN LONDON.—Messrs. Dimes and Elm, 91, Great Russell-street, Bloomsbury; Mr. M'Lean, carver and gilder, Fleet-street; Mr. F. Paternoster, 13, Charlotte-street, Fitzroy-square; David Thos. White, 23, Maddox-street, Hanover-square; Messrs. Winsor and Newton, 38, Bathbone-place, Oxford-street; Mr. Wm. Wade, 56, Leadenhall-street; Messrs. Smith, Elder, and Co., 65, Cornhill; Mr. Edward Goodall, Grove-cottage, Albert-street, Mornington-crescent; Mr. M'Queen, Tottenham-court-road; Mr. Hugh Cunningham, 193, Strand; Mr. Jos. Green, 14, Charles-street, Middlesex Hospital; Mr. Jos. Henry Mottino, 20, Pall-mall; Mr. F. Watkins, 16, Clerk's-place, High-street, Islington; Mr. H. R. Lewis, 15, Gower-street North; Messrs. Boney, Bath-place.

FIFTH POLYTECHNIC EXHIBITION, CHRISTMAS, 1844-5.—MANCHESTER MECHANICS' INSTITUTION.

CHAIRMAN OF THE EXHIBITION COMMITTEE:
JAMES ASPINALL TURNER, Esq. (President of the Institution.)

The Directors respectfully announce their intention to OPEN, at the ensuing Christmas vacation, an EXHIBITION of Paintings, Sculpture, Works of Art, Objects illustrative of Practical Science, Specimens of Natural History and Antiquities, Productions of Manufacturing Skill, &c.; and they solicit the co-operation of all friends to the Institution in promoting its success.

The object the Directors have in view, in presenting, in one collection, illustrations of the operations of nature and art, is to improve the taste and enlarge the judgment of the artisans and other classes of society in this manufacturing town, and, at the same time, to afford the means for rational recreation and enjoyment; and, in doing this, the Directors venture to hope that a fund may be realized sufficient to relieve the Institution from the pecuniary liabilities which have hitherto impeded its progress, and materially contracted its sphere of usefulness.

The Manchester Mechanics' Institution, in 1839, owed, on account of the building, £2195; which amount has, by the kindness of the late shareholders, the net proceeds of the four previous exhibitions, and a bazaar, been reduced to £1500.

The Directors believe that, by rendering the forthcoming Exhibition more valuable and interesting than any former one held at this Institution, this amount of remaining debt may be wholly liquidated; and they would therefore earnestly solicit the assistance of all who are favourable to the diffusion of knowledge, in this final effort to make this Institution solely and for ever the property of the town of Manchester.

The subjoined outline will enable such as are willing to aid the Directors in carrying out their design, to determine upon the articles which they may be disposed to lend for the purposes of the Exhibition.

OUTLINE.

FINE ARTS, ANTIQUITIES, &c.

Oil paintings, water-coloured and pencil drawings; works of sculpture, in marble, plaster, wood, ivory, or terra-cotta; architectural and mechanical drawings and engravings; castings in bronze, iron, plaster; vases, medallions, antique lamps, candelabra, 'papier-mâché,' paintings in fresco, &c.

Antiquities and curiosities of every kind, such as ancient or foreign armour, dress, &c.; autographs, illuminated missals, rare books, manuscripts, &c.

NATURAL HISTORY.

Botanical specimens, woods, foreign fruits, flowers, minerals, fossils, quadrupeds, birds, fishes, insects, shells, &c.

EXPERIMENTAL PHILOSOPHY.

Hygrometers, anerometers, hydrometers, pyrometers, barometers, thermometers, saccharometers, rain-gauges; chemical, optical, electrical, galvanic, magnetic, and electro-magnetic apparatus; telescopes, microscopes, daguerreotypes, cameras obscuras, cameras lucidas, prisms; concave, convex, and other mirrors; models of the ear, eye, &c.; orreries, quadrants, sextants, planetaria, theodolites, pentagraphs, dividing machines, drawing and mathematical instruments, solids, &c.

MACHINERY AND MANUFACTURES.

Specimens of glass, spar, earthenware, porcelain, silk, cotton, woollen, jewellery, clocks, musical instruments; models of buildings, bridges, ships, steam-engines, carriages, &c. &c.; lithographic and other printing presses; hydrostatic press and balance; apparatus illustrative of the mechanical powers, &c.

The earliest intimation of intended contributions is especially requested, accompanied by such explanatory particulars as may be thought necessary. Careful and experienced porters will be employed to collect and return all articles, free of expense, to the contributors. Pictures will be specially insured, and every precaution adopted to secure them and other articles of great value from all risk of injury.

Articles will be received at the Institution during the week, commencing Monday the 9th of December.

By order of the Directors,

HENRY DAY, Jun., Hon Sec.

Cooper-street, Dec. 5, 1844.

ENCOURAGEMENT to ARTISTS, AMATEURS, INVENTORS, and others.—A Gentleman, being desirous of promoting the Arts, and also of encouraging the authors of those useful inventions which add so much to the daily comforts of life, offers, on certain conditions, the following REWARDS, viz.

£100, or a Gold Goblet of equal value, with a suitable inscription, to the author of the best Historical Painting, being an original Design.

£50, or a Silver Tea-service of equal value, with suitable inscriptions, to the author of the best Landscape Painting.

£50, or a Silver Goblet of equal value, to the author of the best Design for a Public Building, suitable for a grand annual exhibition of the products of national industry.

Candidates for the above must be under the age of 30.

£30, or a Silver Tea-urn of equal value, with suitable inscription, to the author of the most useful Invention, whether patented or not, of the years 1842, 1843, and 1844.

£20, or a Silver Waiter, with suitable inscription, to the author of the next most useful Invention of the same years.

£15, or a Gold Medal of equal value, to the author of the next most useful Invention of the same years.

£10, or a Gold Medal of equal value, to the author of the next most useful Invention of the same years.

£5, or a Silver Medal, having an appropriate inscription, to each of the authors of the next five most useful Inventions of the same years.

The conditions, and other information respecting the above Rewards, may be learned by intending candidates, who reside in London, or within five miles thereof, on personal application only to FRANCIS WHISHAW, Esq., Secretary to the Society of Arts; or by written application if beyond a five-mile circuit.

Adelphi, Nov. 26, 1844.

IMITATION OR-MOLU FRAMES,

a saving of Eighty per Cent.

E. F. WATSON begs to return his most sincere thanks for the kind and liberal patronage he has met with for several successive years. Encouraged by the past, he is induced to look forward with sanguine expectations; and is desirous of directing the attention of all who patronize the Fine Arts to his newly-introduced IMITATION OR-MOLU FRAMES: so perfect and elegant in the construction, in carved and gilt work, that few, if any, can discover the difference. The frames, being enclosed in a highly-polished rosewood case, faced with plate glass, and backed with velvet, retain their original lustre for many years.

E. F. W. flatters himself that his long experience and knowledge as an artist will secure a selection of the most tasteful and original designs, which he can offer to the public for one-fifth the price of or-molu frames. It is a well-known fact that the effect of many valuable works of Art is completely destroyed by inappropriate frames: it therefore must be a desideratum to intrust them to a framemaker who is himself an artist, though not practising painting professionally.

His newly-invented Oak and Gold Frames are also in great repute, being admirably adapted to engravings, &c., and taking the entire precedence of maple or other fancy woods.

The alterations which his premises have lately undergone not only afford increased accommodation to all who may favour him with a visit, but, together with other arrangements, enable him to pledge himself to the execution of all orders, under his own personal inspection, and with the greatest punctuality and despatch.

E. F. W.'s attention continues to be directed to the complete Restoration of Pictures by the Old Masters; and he trusts the approbation and high testimonials he has hitherto obtained will be a sufficient guarantee to his future success in this important department of his business.

His Picture Gallery has just received a fresh importation of the following Masters:—Rembrandt, Ruydsdal, J. Van Hughtenberg, Wm. Van de Velde, Peter Van Laar, Correggio, Domenichino, Van Artois, Boucher, Salvati, Wouvermans, Schalcken, Parmigiano, and many others.

Gilding in all its various branches; but E. F. W. has a peculiar method of Cleaning Defaced Gilding, so as in many instances to render the expense of regilding unnecessary.—N.B. Drawings Lent to Copy.

301, Piccadilly, London.

MR. AGNEW

Has the honour to announce the recent Publication of the following important and interesting Works of Art:—

THE DEATH-BED OF WESLEY.

Engraved by W. O. GELLER, from the admirable Picture painted by MARSHALL CLAXTON, Esq., containing authentic Portraits of the Relatives and Friends who surrounded that eminent man in his last moments. This interesting and striking scene has been selected by Mr. Claxton for the subject of an historical picture, and is acknowledged the *chef-d'œuvre* of this highly talented artist.

First-class Proofs	26	6	0	each.
Second-class Ditto	4	4	0	"
Prints	2	2	0	"

THE RIGHT HON. THE EARL OF DERBY, K.G.

Beautifully engraved in the highest style of Art, from the Picture in his Lordship's Collection, painted by W. DERBY, Esq.; and engraved by F. C. LEWIS, Esq., Engraver to the Queen.

Autograph Proofs	£3	3	0	each.
Second Proofs	2	2	0	"
Prints	1	1	0	"

THE VERY REV. HENRY RAIKES, A.M.,
CHANCELLOR OF THE DIOCESE OF CHESTER.

Engraved in a highly-finished style, from an admirable Picture painted by B. R. PAULKNER, Esq.; and engraved by F. C. LEWIS, Esq.

Autograph Proofs	£3	3	0	each.
Prints	2	2	0	"
Prints	1	1	0	"

The Engraving is the exact size, and engraved in the same style as the Portrait of the Right Rev. the Lord Bishop of Chester; engraved by SAMUEL COUINS, Esq., R.A.; to which it is an excellent companion Print.

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The Portraits are all painted from life by C. A. DU VAL, Esq.; and engraved by LEWIS and REYNOLDS in the highest style of Art.

Size of the Engravings, 10 inches by 8 inches.

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India Proofs	1	1	0	"
French Proofs	0	10	6	"
Prints	0	5	0	"

Any Portrait may be had separately.

The following are now ready:—

RICHARD COBBEN, Esq., M.P.

GEORGE WILSON, Esq., Chairman of the Council of the League.

JOHN BRIGHT, Esq., M.P.

JOHN BROOKS, Esq., of Manchester.

The Right Honourable the EARL of RADNOR.

WILLIAM RAWSON, Esq., of Ardwick, Treasurer of the League.

THOMAS MILNER GIBSON, Esq., M.P.

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JOSEPH BROTHERTON, Esq., M.P.

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The Honourable C. P. VILLIERS, M.P.

LAWRENCE HEYWORTH, Esq., of Liverpool.

JOHN BOWRING, Esq., LL.D., M.P.

EDWARD BAINES, jun., Esq., of Leeds.

And will be succeeded by other Individuals distinguished for their zeal in the cause.

Sold by MESSRS. ACKERMANN and CO., Strand, London; and THOMAS AGNEW, Printseller and Publisher to the Queen, Prince Albert, and the Duke of Cambridge, Repository of Arts, Manchester.

AGNEW'S GALLERY OF
PORTRAITS OF EMINENT ENGLISH AGRICULTURISTS.

This is the first attempt to form, in a style worthy of the subject, an Engraved Gallery of Portraits of the Leading Agriculturists of Great Britain; and perhaps at no previous period was such an attempt so appropriate as at the present time, when science has elevated, and is still extending, the power of the cultivators of the soil. The Portraits are all whole-length, uniform in size, and beautifully engraved by Mr. REYNOLDS, from the original Portraits painted from life by Mr. ANSDELL.

Autograph Proofs	£1	1	0	
Lettered Proofs	10	6	"	
Prints	7	6	"	

Size of the Engravings, 17 inches by 11 inches.

The following are now ready:—

His Grace the DUKE of RICHMOND.

The Right Honourable LORD WORSLEY.

His Grace the DUKE of SUTHERLAND.

HENRY HANDLEY, Esq.

His Grace the DUKE of NORTHUMBERLAND.

J. A. RANSOME, Esq.

The Right Honourable the late EARL of LEICESTER.

GEORGE WILBRAHAM, Esq.

The Right Honourable EARL TALBOT.

GEORGE TOLLET, Esq.

The Right Honourable the late LORD WESTERN.

The Portraits of the late Earl of Leicester and the late Lord Western were painted a few months prior to their decease.

Each Portrait may be had separately.

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A SCENE AT WISETON.
Now ready, the beautiful Engraving, by SIMMONS, of

A SCENE AT WISETON.

Painted by MR. ANSDELL, for the Private Collection of the Right Hon. Earl Spencer, containing Portraits of his Lordship, Mr. Hall, Mr. Elliott, and the celebrated Bull Winton.

Size of the Engravings, 25 inches by 23 inches.

First-class Proofs	£3	3	0	
Second-class Ditto	2	2	0	"
Prints	1	1	0	"

Sold by MESSRS. FORBS and CO., Piccadilly, and MESSRS. ACKERMANN and CO., Strand, London; and THOMAS AGNEW, Printseller and Publisher to the Queen, Prince Albert, and the Duke of Cambridge, Repository of Arts, Manchester.

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Prepared, of any dimensions, texture, or colour, by DIMES and ELAM, 91, Great Russell-street, Bloomsbury, where may be had every Material used in the Fine Arts.

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ANATOMY APPLIED TO THE FINE ARTS.
J. HENRY ROGERS, Esq., Surgeon, Lecturer at the Middlesex Hospital Medical School, &c. &c., will COMMENCE a COURSE of LECTURES on the above subject, illustrated by Recent Dissections and Living Models, at the ARTISTS' SOCIETY, Clapstone-street, Fitzroy-square, on FRIDAY EVENING, JANUARY 10, 1843.

By permission of the Society, a limited number of tickets for the course will be issued. For prospectus and terms apply to the Artists' Colourmen; or to the Hon. Sec., JOS. J. JENKINS, Esq., No. 4, Caroline-street, Bedford-square.

SCHOOL OF ART, No. 6, BLOOMSBURY-STREET, formerly called Charlotte-street, Bloomsbury.—This School, established and carried on many years by Mr. SASS, for the EDUCATION of ARTISTS, and the Instruction of Amateurs in Drawing and Painting in Oil and Water Colours, Modelling, Etching, &c., possessing every requisite as a Probationary School for the Royal Academy, is now conducted on the same principles as heretofore by Mr. F. S. CARY.

The Gallery, Studios, and Library contain an extensive collection of Casts from the Antique, Drawings, Works of Art, and Folios of Prints from the Old Masters.

There is a separate Establishment for Ladies, with the living Model occasionally.

Printed particulars of the Terms to be had at the School.—Pupils received in the House as Boarders.

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THE ART-UNION.



LONDON, JANUARY 1, 1845.

THE FUTURE OF BRITISH ART.

THE question, What will be the probable future condition of British Art—which possesses so much general interest, and which by association, awakens a feeling almost personal in its most favourable solution—cannot, perhaps, be with more propriety considered than at the commencement of a NEW YEAR. It is the period when in every varied condition of life we review the past; when our impressions of the space traversed are the most vivid; when reason, disenthralled from momentary passions, is less partial; and we trace the results of action, even as they who recall the memory of the dead, with feelings of pride chastened by regret, and of regret mitigated by hope. Now, the law which governs men in their individual character is applicable also to their social: we examine our own career, we scrutinize national progress for the same end—the means may be different, but the purpose is identical—moral good. In one case observation is exercised towards the formation of character; in the other it is directed towards the general condition of mental pursuit; in both the design is to ensure advancement. So great is the tendency of the mind, however, to individualize its action, that in extensive views of human life the process of inquiry becomes indacted upon principles strictly analogous to persons. Hence it is, that narrow, limited zeal is engendered, which writes the history of civilization with the spirit of party; and that events are commented upon, not as the results of general causes, but as particular incidents. Apart, however, from these considerations, the knowledge of our comparative national condition, as regards intellectual qualities, competing power, commercial greatness, social advantage or disparity, is, of all destined to the public service, the most important. No great state can exist without it: even China has felt its influence, and we doubt not it has power at Timbuctoo. But not to any nation is this knowledge of so much importance as our own. An insular people are apt too devoutly to worship that wisdom which never goes abroad. Their government, their schools, their arts, their modes of sale and barter, may be all good, but they are inclined too fondly to revere them as the best. If wealthy, they purchase the excellence they want; if poor, they despise it; if trading, they estimate it not according to its intrinsic qualities, but their market. Now, the evil consequences of this system we have felt. Relying upon the excellence of our institutions, we neglected education; treating the productions of Art as simple articles of commerce, we have left them, like hay, straw, bricks, and cotton, to find a market where they could; and, proud of mechanical power, we have used it like a brute force,—separated from invention, unconnected with design. Thus, like Frankenstein, we have been punished by the demon of our own creation. To place this subject more clearly before our readers, we have in former numbers sketched the progress of British Art, and shall now consider its present condition, and possible future state.

The progress of Art upon the Continent, and

in England, is the result of very different causes. Christian Art arose in Italy from the religion which placed that favoured land at the head of modern civilization. As that religion spread, Art was honoured, kings were its patrons, mighty princes its protectors. With the people it became a religious feeling. Not dissimilar was its condition in Germany and France. But in England, Art, at least "for the million," was ever an alien. Religion withdrew its support, the State never gave it; and from the Heptarchy to George IV., only three kings owned its influence. For centuries it was but the pride and the property of the court and the nobility. To what cause, then, are we to ascribe its recent importance? Not, as some would induce us to believe, to the increase of luxury, but the extension of education. Art is a property now inherited by the rich, and worked for by the poor;—appreciated as a source of recreation, and acknowledged as a power of commercial prosperity. Still we cannot regard its present condition with unmixed satisfaction. It bears the fruit of rapid and peculiar culture, and shows the consequence of its neglect by religion and the State. Let us consider it under two great divisions—Æsthetic, or the Fine Arts; and Art Decorative and Ornamental. And, first, as to History and Portraits.

HISTORICAL PAINTING in England is a melancholy subject to consider. One would naturally suppose that, among an educated and refined class, the higher branches of Art would be cherished. Yet it is not so. Whether this may be ascribed to the increasing energy of theological discussion, to the keen excitement of politics, or the all-absorbing worship of fashion, we know not; but this much is evident—the public are too much occupied to spare one moment for the more serious and important branches of Art. Were it otherwise, there can exist no doubt but that talent could be found to meet the demand. The Exhibition of last year proves this. The pictures of 'Rienzi Haranguing,' 'Luther Listening to one of his Hymns,' and others, might be cited to refute opinions uttered not from knowledge, but hazarded to put a gloss upon neglect. But how, after the efforts unsuccessfully made to produce and establish historic painting, can we expect their continuance whilst Memory recalls Hilton perishing from disappointment, and when we can now see five pictures by a living artist rescued from the neglect of England by the zeal of the Scottish Academy—pictures which would do honour to any age, and which now grace the walls of the Edinburgh Royal Institution?

PORTRAIT PAINTING, once so pre-eminent, is now failing in its importance. Rising artists too often paint portraits, but not pictures; since no portrait can be considered as a valuable tribute to Art, unless, without any reference to resemblance, it is in itself a fine transcript of human nature. Since the days of Sir Joshua, England has been unapproached in pictures of this description, combining that which is endeared unto friends, and most valuable to every mind to which the Fine Arts are a feeling. Few things, indeed, can be more important in Art than the development of mental expression; and still fewer are those objects upon which the mind so willingly lingers, as upon those breathing representations of men whose attainments have improved, gratified, or enriched mankind. Yet, if regression be manifest here, is the artist only to be blamed? We think not. He is, like all other men, subject to the humour of the times; and now, as every one will have a likeness, and one to order, and at as cheap a rate as possible, and with the least possible delay, can it be matter of surprise that, thus cabbined and cribbed and left without a choice, the painter should be slight, rapid, and dexterous?

LANDSCAPE PAINTING, in oil and water, has been long eminent in England, both for its truth and poetic merit; and there are examples of the latter which probably are equal to any ever produced at any period of Art. Nor is theirs a

limited expression: the sublime, the terrific, the enchanting aspect of nature, the solitude of waste, and each domestic rural scene, are all reproduced with a refined success. Their technical treatment is equal to theirceptive feeling; their chiaroscuro is unrivalled; for these works require only to be seen, through the medium of engravings taken from them, to prove how perfect they are by thus rendering the effect in black and white. We refer particularly to Turner, whose greater works have connected the English school with the storied honours of the past,—evincing as these do the fidelity which recalls, the poetic spirit which enhances, local scenery, combined with that historic and natural interest which gives a picture a place at once in refined enjoyments and in human life. Whatever, however, the ability of the artist, it must, more or less, be affected by the condition of public taste. Actuated by this, if not derived, painting should give a stimulus to moral, religious, and political improvement, and tend to promote the virtues by consecrating the great examples of mankind. But is this its destiny? Has it been so? Do we not too often find a well-painted cabinet, a piece of china, or a chair, call forth more admiration than subjects important to social welfare? It is not that this class of Art is bad: on the contrary, it has great merit; and if perfect execution be carried throughout a work, with fine colour, expression, and true perspective, the result must be valuable. Here, however, the failure unfortunately generally is, that everything is painted better than the figures and the flesh, so that the manual often completely supersedes the intellectual. Light pictures are also too much esteemed for their mere quality of whiteness, without any consideration of tone, colour, or general effect; for, if the objects be presented to the eye but in a tolerably faithful degree, the spectator rarely inquires further. High distinction is attainable in this style, although it can never be the first; and even that must be purchased by effort pushed to the utmost and a great outlay of time. And will the public, as it thinks now, repay the artist for such long and laborious exertion? In the saddest spirit of truth, we reply, we believe not. Nevertheless, that Art at the present time is degenerating, we deny; its tendency is to a familiar, lowering style, in which the dexterity for painting mechanical objects is held of more value than the precious results obtained by highly-cultivated mental intelligence. This we think may be received as a just view of the present condition of Art in its higher branches; the possible future advance we shall consider hereafter, and now proceed to examine its state and prospects as applied to DECORATIVE and ORNAMENTAL purposes.

One would naturally suppose that a people so devoutly commercial as the English would seek not alone its extension, would desire not only to create a market in every spot inhabited by man, but to hold the command of that market by every means within their power. This gratifying fact, however, is disproved by every document. Our commerce, indeed, seems to ebb from civilization, and to flow with greater force the more it streams towards savage life. In European countries it declines; with the swarth African, the Chinese, and Hindoo, it increases. This applies chiefly to articles of clothing. For notwithstanding our resources, the enormous capital employed, our great power in machinery, the enterprise of our merchants, the skill and unceasing industry of our artisans, it was urgently asserted that our manufactures were excluded from the Continent by their inferiority in the arts of design, and overborne by the pressure of foreign goods, introduced into the United Kingdom solely from that cause. This created alarm, the Board of Trade became excited, even Downing-street was moved. A committee of the House of Commons was appointed in 1836, which amply justified whatever a frightened in-

terest had expressed. Mr. Martin, the celebrated painter, complained of the want of correct design in the chime trade; Mr. Papworth, of its absence in the interior decorative architecture of houses, and in furniture; and Mr. Cockerell, of the adoption of bad styles of architecture arising from a similar want of educated information. Nor was this all. It was shown that all ideas of originality were abandoned by our manufacturers; that, whatever the article of trade, its design was either a direct piracy, or to be pirated at the shortest notice; that to blend, imitate, or distort the productions of others, was a prevailing rule. It was their bread, of which they butsides both sides. Nor can it be said they were entirely to blame. Whatever the manufacturer, however liberal the manufacturer's expenditure for designs from the best artists (of which, excepting in the higher branches of trade, as goldsmiths, &c., there were but few), they had no protection for capital thus employed. If Rundell and Bridge engaged Flaxman, Baily, Howard, or Stothard, at an outlay of £1000 per annum, within one month the design was copied, with but slight alterations, by the meanest competitor. In decorative iron work; in all branches of the silk trade; calico-printing, paper-hanging, the practice was the same. Thus no man felt disposed to secure talent the profit upon which he could never call his own. And such was the state of the law then—that it recognised no property in design! This was, perhaps, natural, the State never having considered the Arts of Design worth a statesman's notice. But it was not less ruinous. There were also other reasons. Except in cases where the first artists were engaged, none existed who could supply the manufacturers with original patterns. Such as were produced were generally those of men employed on the premises, or half-raw boys, the sons of some foreman engaged, unacquainted with all but the merest elements of drawing, devoid of all educated taste, uninstructed by any examples but those common in the trade; ignorant of proportion, perspective, form, and continuity of outline, beauty of colour, and unblessed with any of the slightest knowledge of it as a question of science. At the best the designer was left to grope on unassisted, and his work was the mere result of talent unguided by knowledge.

With respect to the state of trade, nothing could be worse. One artist of great eminence showed that chaiseing was at quite as low an ebb as it was some twenty years ago; another stated, upon complaining that a design by Stothard was spoiled by the artisan, he was answered, "Sir, in this country we can never get beyond a teapot!" while in the case of drawings from such works as the Elgin marbles, to be afterwards executed as a frieze on paper, Mr. Crabb, a decorator, excellently explained the difficulties in his way, and proved the great superiority of the French in all details of this business, and his requisite reliance upon them. It signified very little who was examined, the evidence was throughout the same. We could manufacture, but we could not design. The east and west of London, Spital-fields, Coventry, Manchester, Birmingham, all were represented, and this truth was manifest, that although we might compete, and did, with the French in material, in particular colours, and other details, yet that our goods, particularly silk, and fancy articles of commerce, were either universally copied from the French, or were otherwise avowedly inferior. Thus the spectacle was exhibited of a nation enabled to produce a better article as regards material, yet unable to compete, and even excluded from competition, with the foreign artist, and that upon their own land, by a want of knowledge in design! Nay, more: it was the patron of that artist, to the acknowledged detriment of its own trade. Indeed, the whole affair was a scramble; patterns imported from France were manufactured off hand; the sole desire was to get possession of the market, even for one day, and to sell at the

cheapest rate, at the lowest expenditure. Every one admitted the evil; all, even to the humblest workman, felt its deplorable effects. Now, what was the cause?—The want of a SCHOOL OF DESIGN. We were as men endowed with every attribute of physical power, yet unendowed with reason to give that power effect:—like the barbaric chiefs of old, in whose domains the precious metals abounded, but who suffered them to pass into the possession of every trader, from inability to use them properly themselves. This evil was so clearly established, not only by the Report of the Committee of Arts and Manufactures, by one subsequently made to the Board of Trade by Mr. Dyce, and the concurrent testimony of the best informed men, that the Government resolved upon the foundation of a permanent school for the education of men, principally for the application of Art to manufacture and the higher branches of trade and professions.

The importance of the connexion between Manufactures and Arts has always been admitted. In Greece great artists arose from the manufacturing districts; it is apparent from all their works that those artists who had failed in the higher branches applied themselves to the lower; and we have admirable works, of a minute and minor kind, which were executed by men who had been employed upon a much larger scale, and attempted higher things. Schools of Design were first introduced into France by Colbert, under the auspices of Louis XIV.; and from that period have been widely diffused. In Germany and Bavaria similar establishments have been formed, the efficacy of which has been greatly increased by their several "Industrial Associations." Yet for us—a peculiarly manufacturing nation, to whom the connexion between Art and Manufactures is most important, and whom it behoves, were it only from motives of mercantile interest, to encourage Art for the protection and the promotion of commercial industry—no such institution had existed. The School of Design at Somerset-house was consequently opened; and, considering its great importance, we shall now detail the objects it has in view. First, it proceeds upon a principle well established in relation to every direction of the mind,—that to elicit genius, or make it the power it may become, you must educate it. The rule applicable to law, to medical science, from the commonest to the lowest pursuits, is still as stringently applicable to Art. Every great artist of the past went through a rigid course of study; every book upon the subject attests its necessity. Who designed in the middle ages? Raffaelle. From whom sprung even the debased system called the style of Louis XIV.—more correctly that of his successor? From the examples of Ornamental Art, executed by the Grecians, Romans, and Italians, long accredited as the offspring of high and cultivated taste, as practised by Michael Angelo and Cellini, as designed by Le Pautre, and given in valuable documents by Piranesi. The style of Louis XIV. was the Roman style, with a more sumptuous expression.

It was by such men, then, that of old the ornaments of palaces, the works to be produced in the loom, in silver, bronze, iron, and wood, were designed. It is to raise up men, if possible such men—at all events men trained in the discipline of such examples—that the Directors of these Schools labour. A rigid course of instruction is adopted; the pupils are taught to draw ornament and the figure; the best works, and the purest models, are supplied; the classic style is adopted as the best; only the most beautiful forms are placed before them; the power of light and shade, the use of chalk, the laws of chiaroscuro, and of colour in all its details, are made a daily study, and the most assiduous practice. The education of all is necessarily the same; but as they acquire a knowledge of drawing they have copies placed before them, and their atten-

tion is directed to the class of ornament and its application most likely to be conducive to their several future occupations. What that occupation may be is not, however, incumbent upon the School to decide. Their mission is the cultivation of taste, the communication of knowledge, the training of the mind by the discipline of great examples. It is the genius of the pupil, and the wants of the manufacturer, that must determine the employment of the knowledge here obtained. This is well known; and not to derive the advantages this School affords to the capitalist, because it does not supply the practised workman, is not only in the way of all improvement, but of all sane reasoning. In France, where many artists are employed, it happens, particularly with reference to the loom, that they also are generally the *metteurs en cartes*, but this has never been the case here; and whatever advantage may be derived from this practice time doubtless will secure. Still less can it be expected that artists can at once be reared; but this School can, nay, does rear excellent workmen as ornamentists, and numbers of practical designers have derived great advantage from their study of Art within its walls. The Queen's summer-house has been already partly painted by one pupil in a style far exceeding the work of any foreign artist employed in this country; others are engaged rapidly as ornamentists, or as teachers in local schools, where the head masters are always, where it is possible, artists of the higher class. Of the silent, gradual influence of this system upon the formation of public taste there can be no doubt. Fashion may counteract its efficacy, and will; but "a breath can make this, as a breath has made." The generation for whose dresses Kent designed the five orders of architecture! we have not the least doubt, has been succeeded by another whose silks and cottons may be made far more attractive by designs from Somerset-house, of a more becoming, more artistic, and less ambitious character. Let not, therefore, those who make, or those who sell, lay the flatteringunction to their souls, that the public has no taste, and that there is no wisdom in the manufacture of any article of design, and that the old pattern—the time-worn system—is the best. Such opinions may suit the warehouse or the counter—is in accordance with the limited capacity of those to whom the present gain is the be-all, and the end-all here; but, *appure si muove*, opinion advances; and such men will be found, in the dim and dusty waste of their own silent, desolate premises, the becoming memorials of a system they had not the genius to break through, and hardly the cunning to make profitable to their own ends.

Turn we now to the Future of British Art. Like every human prospect, it is one of mingled hopes and fear. Yet assuredly it has more of hope. The gloom that has hung over and accompanied the course of British Art, like mists which gather round the sun, and which seldom fail as it advances to make more palpable the beauty of that luminary whose glory they cannot wholly hide, is now far spent. Religion has become more tolerant of her productions, the state more anxious to promote and to protect them, the people more impressed by their humanizing influence, more anxious to extend it, to make Art a companion of their pleasure, the enlivener of their homes, and an additional power for the furtherance of honourable ambition. Our artists have proved they are equal to national undertakings, and anxious to redeem the past. The schools of France and England seem to evince more original talent than other countries, more novelty in style and conception, although not always equal care in execution. The schools in the other parts of Europe fluctuate between Albert Dürer and Raffaelle, without the originality of the one, or the beauty and completeness of the other. The evil consequent upon the present state of opinion the Future of British Art will assuredly correct. The demand for works of small value, and at a very low price, the beset-

ting public sin of the present day, will become exhausted from the higher calls for monumental works which we think await the artist; for, as ripple expands into ripple, so from circle to circle does the influence of example, and from the throne to the cottage we are convinced there is now a higher conception and a more generous appreciation of the object and purposes of Art than have ever heretofore existed. Of the advantage of combining industry with education in the Mechanical Arts, as now so ably conducted at the School of Design, none can doubt: it must produce refinements in the liberal; nor can one be carried to perfection without being accompanied in a great degree by the other. The spirit of the age, says Beattie, affects all the Arts; and the minds of men, being once roused from their lethargy and put into a fermentation, turn themselves on all sides, and carry improvements throughout all branches of mental pursuit. The more the Arts advance the more sociable do men become. As they extend, the political condition of a people becomes more assured, factions are less invertebrate, controversy less hateful, revolutions less tragical, authority less severe, and seditions less frequent.

"A taste for the Fine Arts," says Lord Kames, "goes hand in hand with the moral sense, to which, indeed it is nearly allied: both of them discover what is right, and what is wrong; fashion, temper, and education may vitiate both, or preserve them pure and untainted: neither of them are arbitrary or local, being rooted in human nature, and common to all men." A diligent study of the classics might teach us, that Rome was vitiated by her Arts, and not by her Asiatic luxuries; but a diligent study of human nature will assure us the Arts, created by the intellect, will advance with the intellectual destiny of man. That destiny is progress. The material world is governed by fixed laws: the spiritual is an effusion of light from perfection to perfection. The mighty orbs of heaven still roll in the vastness of space, in the sphere designed by the Eternal Wisdom, at whose word they arose; worlds themselves, to give light, and be a theme of wonder and of praise, to others. Beauty the most exquisite—in outline the most varied; of every hue and combination of colour; of form the most diverse, clothed with every attribute of gracefulness and strength—invests the earth. In equal wisdom, with an unerring adaptation of nature unto clime, every class of the animal creation attests its Maker. But to these a fixed law of life, an immutable destiny is given. It is not so with man: endowed with the highest powers, taught to aspire to the noblest ends, his mind is free; he is a law unto himself; his destiny is the work of his own will. To him the past is time, the future is eternity, his moral state of being is created coequal with his progressive condition, and the soul, conscious of this law, bursts from the frame of clay.

"Wrapt round its struggling powers."

No age can transmit to its successor the heritage of the human mind, in the condition it was received. Thought, which creates opinion, refines as it progresses, becomes more enlarged in its conceptions, better founded, and more diffused. From the social union of men, from their daily habitual intercourse, a gradual progression of manners and opinions originates, which nothing can retard. In the general history of civilization it will be found that it is the silent, gradual succession of causes, rather than the fear of powerful influences, which has largely affected the condition of a people. If we review the past, who can doubt society has advanced? if we consider our own powers, who can doubt we must continue to advance? We have hope, we have confidence, in the times to be: in the future of social condition, of government, literature, science, and the FUTURE OF BRITISH ART.

ART IN CONTINENTAL STATES.

[In the ART-UNION for November we printed a somewhat lengthened criticism on the Exhibition of the British Royal Academy—translated from the "Kunstblatt," and forwarded to us by our foreign correspondent. We have since received the journal in which it appeared, through nine numbers of which the remarks run. This is a theme for very sincere congratulation—not alone in reference to the spirit in which the article is composed, but as regards the importance attached to the subject by the writer. That writer, no doubt, is Dr. Ernst Foerster, the responsible editor of the "Kunstblatt," in Munich, to whose visit to London in the summer of last year we have more than once had occasion to refer. He occupies a very high station in his own country, and is respected throughout Germany for his deep learning, refined taste, and thorough acquaintance with all matters appertaining to Art. Moreover, a more generous critic it would be impossible to find, or one who, thinking more kindly, reasons more justly.

Our school has long had its peculiar character; and we feel that it is about to assume a rank in the history of Art, a position which its members have achieved for themselves without the advantages that have forwarded those of other—in this respect more fortunate—countries; we are rejoiced to observe that this is felt by others, who look at the productions of artists in perfect fairness, and speak of them according to the feelings they inspire. In his prefatory observations Dr. Foerster observes— "This year a thousand works of Art (some say even fifteen hundred) have been rejected from want of room. Perhaps at some future time the exhibition of the Royal Academy may be extended by the appropriation of the National Gallery. In cities, such as London, where exhibitions are permanent, and where high prices are demanded for entrance, the cost of a building would soon be defrayed." To the following passage we would point attention; the opinion conveyed in it is undoubtedly candid, and expressed in the ingenuous language of a fresh and unmixed impression. The writer confesses himself agreeably disappointed, after hearing unfavourable opinions circulated without the walls of the Academy; he enters the exhibition prepossessed against what it may contain, not only by misrepresentation here, but by evil report abroad. He says—"Public opinion, as far as I had opportunity of hearing it, does not speak very favourably of the present Exhibition, therefore the expectations with which I ascended the wide staircase were very moderate: thus I was the more agreeably surprised by many admirable and pleasing works; and I was soon convinced that many difficult problems in painting have been solved in a manner which should be everywhere followed as an example. Indeed, I cannot help expressing the wish that German Academies would be careful to procure for exhibition the contributions of British artists, as well as the works of those of France, Belgium, Italy, and Germany."

It is impossible for us to find room to follow the critic through the Exhibition: he has entered into it fully, noticing nearly every picture of merit. We should have been glad to have translated the whole of his remarks. A few such articles will go very far to remove the foolish, ignorant, and baseless prejudices which exist in Germany against our "School." Moreover, they will aid in establishing those relations which ought to subsist between countries now so closely allied—enabling the one to aid the other, and both to contribute to the good of mankind. Our own artists, and our own public, may derive immense benefit from the study of German works;—they are, indeed, far better known in England than they used to be, and a corresponding advantage has been felt by elevating the motive of British Art.

It will be hereafter a very important part of our duty to aid the knowledge and circulation, in England, of the productions of the several German States.]

GERMANY.—MUNICH.—The magnificent bronze monument to the late Grand Duke Charles Frederic of Baden, designed and executed by M. Schwanthalter for the city of Carlsruhe, on a bronze pedestal, has attracted general admiration. It is twelve feet high; the pedestal of the same height. The bold figure is habited in the costume of a commander, wrapped in an ermine cloak; having the chest left free, the head erect, the left hand lightly resting on the sword, the right holding open, in a facsimile, the decree which once created the high enthusiasm of the population of the country. The whole exhibits princely dignity; and the head is a perfect likeness. The corners of the pedestal are formed by four colossal female figures, representing the four territories of the grand duchy, their heads wearing

mural crowns. On the pedestals are—an oar representing the navigation of the Lake of Constance; the iron-works of the Black Forest; the Freiburg Cathedral; an urn with the Baden-Baden waters flowing from it; a rudder representing the navigation on the Rhine; clusters of the Neckar grapes; garlands of oak leaves and fir-tree branches, denoting the cultivation of woods and forests.*

M. Kaulbach's grand historical painting, "The Destruction of Jerusalem," is near its completion; the conception of the whole is magnificent; the execution such as to be ranked amongst the most illustrious master-pieces of any country or age, comprising the epic history of the end of one of the most remarkable nations of the ancient world. The special scenes and groups are striking specimens of the poetical genius of the artist. The whole representation is, as it were, commanded by Jehovah and the four greatest prophets of the Old Testament: the former holding open the book of destiny over the ill-fated city and its wretched inhabitants; beneath are the avenging angels brandishing their flaming swords. Over the ruins of the city march the hosts of the victorious Romans, preceded by a warlike band blowing their huge trumpets. In the centre, on a stately steed, Titus, the commander, with his retinue. In the foreground a most remarkable scene attracts the attention of the spectator: the high priest, surrounded by his children, just about to bury the steel of the sacrificial knife in his own bosom, when his daughter holds his arm, and appears to entreat her father to sacrifice her first; a Roman soldier is gazing on the horror-striking scene with triumphant wantonness. An old miserly usurer, in utmost despair and raging against himself, stares at his treasures and gold rolling on the ground, whilst he appears not to have courage enough to terminate his existence. A little farther on the climax of horror is represented: old, emaciated, spectre-like females huddled together about a blazing fire, to feast upon their own offspring, one of the desperate mothers, still in her bloom of life, raising her bleeding child, and the others eagerly staring at the disgusting remains of the victim, forming an eminent contrast to the peaceable departure of the Christians. On the opposite side of the scenery the fabulous story of the erring Jew driven by the furies of hell is introduced. All the groups, each forming an eminent picture in itself, are in perfect harmony as a whole, the characters evincing the highest mastership and knowledge of the human mind. The artist has just completed an excellent portrait of the King of Bavaria, represented as Grand Master of the Order of St. Hubertus.

Among the newest publications the most remarkable are J. Schreiner's lithographies, representing the fresco paintings in the new All-hallow's Church, after the compositions of H. Hess, J. Schraudolph, and others. The "Kunstblatt" prefers this work to any other of a similar description, laying much stress on the circumstance of all the plates having been executed not only after the original cartoons of the respective artists, but also revised and occasionally corrected and approved of by them. The plates, 43 in number, are produced with extreme exactness, and are faithfully represented, even as to the minutest details. The paintings are unquestionably to be ranked among the most perfect specimens of this branch of Art, being a cyclos of truly scriptural representations of the Old and New Testament, illustrating the dogma of the Trinity. From the whole series one plate, "The Virgin, of exquisite beauty, has been selected as a special publication. M. Schraudolph has been sent by the King to Rome, to accomplish himself in fresco painting. He is intended for the honourable task of decorating with frescoes the Speier Cathedral in Rhenish Bavaria.

The Expositions of Industrial Art in Germany, to take place hereafter, are stated as fixed to be held successively—the next year at Vienna, the year afterwards at Stuttgart, then at Munich, then at Leipzig, and then again at Berlin.

BERLIN.—M. Gudin has illustrated, in a beautiful and extremely skilfully-executed painting, the text of the scripture, "And the Spirit of God moved upon the face of the waters." The representation of the agitated waters, in the absolute

* The statue was inaugurated at Carlsruhe on the 22nd of November. To witness the ceremony there was an immense assembly, who testified the warmest enthusiasm.

absence of any living human being, is highly finished—a faint lustre of light appearing to announce the Spirit of God to appease the turbulent sea, and a few streaks of light at the left in the background, in azure sky, indicating the twilight that follows the first day.

MUNSTER (Westphalia).—The Faculty of Philosophy of the Academy of Sciences in this city, exercising for the first time the right of graduation, has created M. Peter von Cornelius, the celebrated artist, a Doctor of Philosophy. This custom, so abundantly abused in Germany, has never been better applied than on this occasion. The new doctor, in a very spirited and touching letter to the Faculty, returned his thanks and expressed his acknowledgments.

ZURICH.—An exhibition of works of modern artists has taken place in this city. The principal contributors are from Basle, Berne, and Zurich.

PARIS.—The native city of Madame de Mirbel (the miniature painter) has presented to her a magnificent bracelet, the value of which is estimated at 33,000 francs—about £1200. It will be long, we fear, before we find an English prettiness so honoured in her own country.

The competitors with M. Forster for the honour of election into the Beaux Arts, in the room of M. Tardieu, were M. Henriquel Dupont, M. Pradier, M. Gatteaux, M. Gayard, M. Domar, and M. Massard. The next in order to M. Forster was M. Henriquel Dupont.

AMSTERDAM.—An exhibition of modern paintings is open at the Academy of Amsterdam. Above 600 works were conveyed to it from the several cities and towns of Holland and Flanders. Among the contributors were Scheffer, Fleury, Gudin, Brard, and several other leaders of the French school. Unhappily, however, the only representative of England was Mr. Pickersgill.

NEW PROCESS OF COPYING ENGRAVINGS.

In this age of wonders it is, at all events, a consolation to know that matter is not endowed with intellectual power—that machinery cannot think; for imagination may scarcely limit the boundaries to which science may attain, or calculate the extent to which the work of man's hand will do the work of man. We do not, at the present moment, design to speculate upon the ultimate results of accumulated marvels, to which every day seems to add at least one; we are not called upon to say whether we would or would not arrest—for instance—the progress of an invention which, at first sight, seems to threaten ruin to a very numerous and most important class of the community; we cannot stay its onward course if we would. With reference to this branch of our subject we shall only say, by way of introduction, that whatever shall tend to make cheap—that is to say, accessible to the many—good ART and good LITERATURE, is a boon to mankind; an advantage to society at large, although it may prejudice—as all innovations inevitably do—existing interests. We shall be called upon to consider this topic at greater length; at present let it suffice that, if the invention we are about to notice will fully accomplish that which is assumed, the engraving must be first produced; the mind must have been exercised before the mechanic can be employed. We are, we verily believe, on the eve of other inventions—capable of no inference so satisfactory. It will be our duty to announce and describe them ere long.*

The new process by which engravings may be

* ANASTATIC PRINTING.—We have been favoured with an opportunity of inspecting, at the offices of Mr. Joseph Woods, No. 3, Bargeyard Chambers, Bucklersbury, a process of reprinting to which this name has been given. We are aware that many attempts have at different times been made to arrive by similar means at an available result. These have been attended with various success, but in no case amounting hitherto to anything profitable. To describe the present result, in a few words as possible:—It is the reproduction of any form of letterpress, or any quality of print, drawing, engraving, or lithograph, in unlimited quantity, in an inconceivably brief space of time. Any journal for instance, say the Times, might in twenty minutes be prepared for reprinting merely from a single number, and worked off with the ordinary rapidity of the steam-press. It is our purpose fully to describe in the next number of the ART-UNION the process whereby this is effected, and to show the admirable applicability of the invention

multiplied, *ad infinitum*, we have now to consider. All we know of it may be briefly told. Some months ago we stated that "a discovery had been made, by which, in a few days, a large and elaborate line engraving might be so accurately copied that there should be no perceptible difference between the original and the copy; that an engraving on steel or copper might be produced from an impression of the print—the original plate never having been seen by the copyist; and that such plate should be warranted to yield from 10,000 to 20,000 impressions." We stated, also, that it was stated to us, that the producer would undertake to supply a Bank of England note so exactly copied that the person who signed and issued it should not be able to swear which was the original and which the copy."

The print which accompanies this notice has been so produced. Mr. Darton, the respected publisher of Holborn-hill, undertook to procure for us the plate—a copy from any print we might select, *no matter what the size*—within a fortnight. We consequently procured a proof of an engraving—the head of the Saviour, from the bust of M. Blanchard, from the painting of Delaroche—of which at the end of seven days he presented to us a "proof in progress," which he delivered finished at the end of fourteen days. From that plate we have taken between 4000 and 5000 impressions, and have no doubt whatever that it is capable of yielding twice the number.

As soon as the plate was placed in our hands finished, we submitted it to several artists—painters and engravers; at the same time we laid before them impressions from the plate, and a proof of the original plate, taken, of course, in Paris. The opinion at which they arrived was that, although it was not difficult to distinguish the original from the copy, *they were so thoroughly alike* that any person of practised eye might suppose the two to be from the same plate, the one being merely taken with greater care than the other; that they were precisely the same, line for line and "touch for touch"; and that this example completely established THE PRINCIPLE: they considered the invention to be THE MOST WONDERFUL and the MOST UNACCOUNTABLE that had been made in modern times, in connexion with Art.

It is needless to add, that by the artists to whom we refer many "guesses" were made as to the mode by which this marvellous process was effected;—apparently, however, without the least result. We should observe that the process does not *infer a necessity for injuring the print delivered as the model*. That print is returned unscathed.

Farther we may add, that the inventor—an Englishman—is an engraver by profession. He has produced our example under serious disadvantages—being in ill health, having had to work in dark and frosty weather, and having been far too much hurried by us, in consequence of our desire to issue our copies with our January part. Moreover, the steel was not prepared expressly for the purpose, and was by no means fortunate for work.

We have now no doubt whatever that, under more auspicious circumstances, the inventor may produce a plate so exactly resembling the original proof that there shall be no perceptible difference between the two even to the practised eye; and that he may achieve this work within eight days.

And we think that all who examine this example fairly will be of our opinion.

This is all we know about the matter. We sub-

to all those kinds of croquis drawings, sketches, &c. &c., which have hitherto been presented to the public eye as wood-engravings—by giving as a specimen a page of drawings by distinguished artists printed in this manner. The proprietors are scarcely yet prepared to work their patent on the extensive scale which they contemplate. We have, however, seen a set of drawings, fresh from the hands of the artists, prepared for printing, and printed off in little more than a quarter of an hour! In less than a quarter of an hour from the time of receiving the sketch the printer will present to the artist proofs of his work, which shall resemble the original as perfectly as if it had been reflected on the paper touch for touch. In presenting these specimens we shall describe the process at length in the next number of the ART-UNION. In the meantime it must be observed that it is impossible to define the development of this, to say the least, truly wonderful invention, whereby the work of the artist is reproduced in facsimile without the slightest point of difference; the finest and rarest engravings may be reprinted *ad infinitum*; and, last though not least, books may be reprinted, as from stereotypes, in unlimited quantity.

jected the invention to the severest test—by selecting a subject so accessible that any person who will take the trouble to do so may compare the original with the copy.

It would be idle to attempt to solve this mystery; the inventor has taken out no patent, neither can he do so, inasmuch as, if he do, any unprincipled person may at once adopt it—with little probability of the inventor being able to prove that his process has been the medium by which the print has been produced.

It is not very likely that such a secret can be very long retained; it will no doubt be soon universally known, and extensively acted upon. If as perfect as it may be—as we verily believe it will be—there is no knowing to what extensive changes in legislation it may conduce; for, if any printed or written document can be forged with so much ease and certainty as to defy detection, the consequences may be more appalling than we care to anticipate.

As regards the multiplication of engraving, however, we are very unwilling to admit that the results will be evil, or even injurious. A print must be produced before it can be copied. The productions of our own country are, of course, secured (publishers will find it necessary to adopt some signature or stamp, the forgery of which will be felony—a matter far more serious than "an injunction"); and it will become more than ever the interest of foreign states to pass those acts for mutual protection—international copyright—which it is disgraceful to the age to have been so long withheld. And this consideration brings us to a matter upon which the subscribers to the ART-UNION will require some explanation. We refer to the DEFACING OF THE PRINT, so as to render it valuable only as evidence of the perfection of the newly-invented process—and not for itself. We have considered it our bounden duty to do this; and we are sure that the act will receive the approval of our subscribers. When we selected this print, as one very desirable to test the alleged invention, we confess we acted inadvertently, having indeed no great confidence in the issue, and not giving sufficient thought to the fact that we might be doing the very thing we should warn others from doing—pirating the property of another, and thus rendering the invention fruitful of mischief by stimulating to dishonesty. When completed, we sought to obtain the consent of the publishers to our issuing this copy; we found their objections against it so strong that we had resolved to destroy the plate and burn the impressions—until the difficulty was obviated by the publishers permitting the issue of the copy in its present defaced condition. To this we assented, not because we consider copyright in a print, engraved, printed, and published in France, can hold in this country, under ordinary circumstances, but because, in the case of Messrs. Goupil and Vibert, there are circumstances extraordinary. They are these:—To the exertions of these gentlemen (heads of one of the first establishments of Europe, by whom nearly all the really great works that have been produced in France of late years have been issued) we are indebted for protection now afforded by France to copyright of works published in England. Until within the last few days we were not aware that such protection had been accorded; it has been, however. Such protection is not tantamount to that "international law" which we hope to see passed; but how far the Lord Chancellor might consider Messrs. Goupil and Vibert entitled to similar protection in a question at least—the difficulty of refusing so just a claim as theirs being augmented by the fact that they are proprietors of an establishment in London, where they publish and from which they issue their prints.

Upon higher grounds than these, however, we should have submitted to a heavy loss and a very serious evil, but that Messrs. Goupil and Vibert have allowed the introduction of their print into the ART-UNION, where, in its present state, it fully answers the purpose we had in view when we announced it. Those who require a perfect and uninjured impression of the original print by M. Blanchard, jun.—a very fine and beautiful work—can easily obtain one, by application for it to any London publisher of prints—the establishment of Messrs. Goupil and Vibert in Berners-street being for the publication "wholesale," but not for the retail sale, of foreign prints.

BOOTS AND SHOES IN ENGLAND.

BY F. W. FAIRHOLT, F.S.A.

"A STRANGE subject, this, to write about," I think I hear some readers of this journal exclaim when they look at the title given to this paper. "A very absurd one," a few others may say, who are "nothing, if not critical." Now, in reality, the subject is by no means so insignificant as it may at first sight appear. The costume of the feet was as strongly marked, and as strikingly peculiar, during each phase of England's social life, as any other portion of dress; and the age of a painting or piece of sculpture might be as well decided by a look at the feet of the figures there shown as by any other data. This being the case, it has been suggested to me by the Editor, that the publication of a few supplementary papers on the minor details of British costume would be a welcome appendage to the "Notes" I have already published. With this view I have commenced the present paper, which will be followed at intervals by others, treating, as this does, on the minutiae of English dress at various periods, and which are as essential to be known to the painter of large subjects (historical cartoons, for instance) where details become visible, and might as easily be rendered accurate as otherwise, when it is necessary that they should be shown.

The old style of writing on antiquities of any kind was to begin with Noah's flood, and enter pretty much into the broad field of conjecture as to the habits and manners of the patriarch and his family; and, indeed, very recently a history of a small county town in England, thus "begins at the beginning," and runs through a history of all ages until the middle of the thirteenth century, at which period the first notice of its existence appears. It will not be my aim to rival this style of arrangement, so that I shall not say anything of the palm sandals of the Egyptians, or the varied coverings for the feet adopted by the early nations, including Greece and Rome, any farther than incidentally, as illustrative of those worn by our ancestors.

"The gentle craft," as the ancient shoemakers delighted to term their trade, is not by any means devoid of interest. Thomas Deloney, the famous ballad-writer of the reign of Elizabeth, was their historian; and "the two glorious martyrs," St. Crispin and St. Crispinian, were their patron saints, and may be seen busily employed, the one making shoes and the other cutting out the leather, in a woodcut, copied in Hone's "Every-day Book," from a rare foreign print: each saint's head surrounded by a glory that would bedim the London gas. Well might each shoemaker

"Rouse him at the name of Crispian."

They were in the olden time an important body, forming guilds or brotherhoods in all large towns. Their trade, too, was then not the mere necessary matter it has now become; but shoes were "cut, pinched, slashed," and decorated with "quirks, knacks, and contrivances," always ornamental, and frequently very beautiful; jewels occasionally were at their disposal, and no small number appeared upon the shoes of the wealthy and noble during the middle ages—the great days of the gentle craft. Nor is their history without its share of popular romance: the Scottish border-ballad of "The Souters [or shoemakers] of Selkirk" commemorates the good service done by them to their sovereign, James IV. of Scotland, at the fatal battle of Flodden. Proudly, then, might they sing the words of their trade song:—

"Ep wi' the souters of Selkirk,
And down wi' the Earl of Home;
And up wi' a' the brav lads,
That sew the single-soled shoon."

In the first portion of my "Notes on British Costume" I have engraved two specimens of a sort of shoe that may be considered as the type of those worn by the early Britons when the more simple and ancient sandal was not in use. They are formed of hide with and without the skin, and, being all in one piece, both sole and upper leather, are drawn like a purse over the foot, or round the ankle. Our cold northern climate could never be

* Scott, in his historical introduction to this popular song, which he prints in his "Minstrelsy of the Scottish Border," informs us that "the single-soled shoon" made by the souters of Selkirk were a sort of brogues, with a single thin sole; the purchaser himself performing the further operation of sewing on another of thick leather.

favourable to the constant wear of the classic sandal; and it seems to have been characteristic from an early period of the clergy, who were supposed to be less addicted to comfort and the luxury of dry feet, than their less holy, and more warmly-clad fellow-mortals. During the occupation of this island by the Romans their habits and manners predominated; and for full information on the boots, shoes, and sandals in use by them, I cannot do better than refer the reader to the "Dictionary of Greek and Roman Antiquities," published by Taylor and Walton; directing the reader to the words "Baxa," "Calceus," "Crepida," &c. He will there find it stated that "those of the Greeks and Romans who wore shoes (including generally all persons except youths, slaves, and ascetics) consulted their convenience, and indulged their fancy, by inventing the greatest possible variety in the forms, colours, and materials of their shoes. Hence we find a multitude of names, the exact meaning of which it is impossible to ascertain; but which were often derived either from the persons who were supposed to have brought certain kinds of shoes into fashion, or from the places where they were procured." In Montfaucon's magnificent work on Roman Antiquities numerous engravings of all kinds of these feet coverings may be seen; and in the first part of my "Notes" already referred to, the fondness of the Romans for ornamental shoes is noticed, and an exceedingly beautiful specimen of one found at Southfleet, in Kent, is engraved.



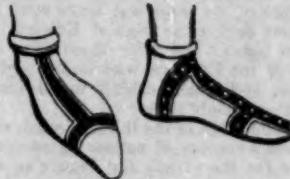
The shoes of the early Saxons were constructed upon the Roman model; indeed, we may find the prototype of the modern half-boot in their paintings and sculptures. The specimens above engraved, of a shoe and sandal, are selected from two very remarkable manuscripts. No. 1 will show how much the Saxon shoe took the form of the sandal, being cut across the front into a series of openings, somewhat resembling its thongs. It is copied from a manuscript of the tenth century. No. 2 is copied from "The Durham Book," or book of St. Cuthbert, now preserved with religious care among the Cottonian manuscripts in the British Museum. It is believed to have been executed as early as the seventh century, by the hands of Eadfrid, afterwards Bishop of Lindisfarne, who died in 721. It contains a copy of the four gospels, very beautifully transcribed upon vellum, ornamented most elaborately, and containing pictures of the four evangelists, who wear sandals of this form. Sandals, as I before remarked, appearing to be considered as the peculiar covering for the feet of saints and religious persons, as the shoes of the clergy were when worn always ornamented with bands crossing them, in imitation of the thongs of the sandal.



The general forms of the later Saxon shoe may be seen in the cut here introduced. Nos. 1 and 3 are copied from the Cottonian MSS., Tiberius C. 6, and they exhibit the most usual forms of shoes, or, as we should now term them, half-boots, which were then worn; indeed, shoes of other shapes are properly to be considered as the exceptions, rather than the rule, in this particular. No. 2, is a specimen of the more unusual kinds occasionally to be met with. It occurs in the Harleian MSS., No. 2908. This shoe is black, and is decorated with rows of studs round the top and down the middle.

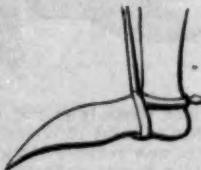
Among the Normans a similar sort of shoe to those just described was worn. The Bayeux Tapestry exhibits the plainest form of shoe only upon the feet of all the persons delineated, like those marked 1 and 3 in the above cut, but generally without the band or projecting border round the top.

They are of various colours: yellow, blue, green, and red predominate. When the kingdom became in some degree quiet beneath the Norman rule, a more varied and enriched style of dress for the feet was adopted. In the second part of my "Notes on Costume" I was at some pains to select nearly all the varieties of shoes, boots, and leg-coverings to be met with, to which I must refer the reader. It is in col. 25; and the fourth figure of the group exhibits the most general form of shoe then worn, and the one most commonly seen in contemporary drawings.



Two other varieties are here given, from a remarkable painting in distemper still existing in the crypt of Canterbury Cathedral.* The shoes are both coloured with a thin tint of black, having solid bands or *bindings* of black round the top and down the instep, from which branch other bands from the sides to the soles. In one instance the central band reaches only from the top to the instep, where it is met by another which crosses the foot. All these bands are decorated with white dots, probably intended to indicate rows of ornamental studs. It will be seen that a somewhat prominent feature is the twist given to the pointed toe, a fashion which afterwards launched into caricature.

William Rufus appears to have indulged in all kinds of extravagance during his reign in the way of quaint and expensive clothing. This taste increased during the reigns of Henry I. and Stephen, and the shoes were lengthened at the toes prodigiously. Planché, in his "History of British Costume," says, that at this time "Peaked-toed boots and shoes, of an absurd shape, excited the wrath and contempt of the monkish historians. Ordericus Vitalis says they were invented by some one deformed in the foot. The peaked-toed boots, called *ocres rustrata*, were strictly forbidden to the clergy. The shoes called *pigacis* had their points made like a scorpion's tail; and a courtier, named Robert, stuffed his out with tow, and caused them to curl round in form of a ram's horn, a fashion which took mightily amongst the nobles, and obtained for its originator the cognomen of *Cornadu*." The seal of Richard, constable of Chester, in the reign of Stephen, will afford us a specimen of these pointed toes, and his boot is here copied.



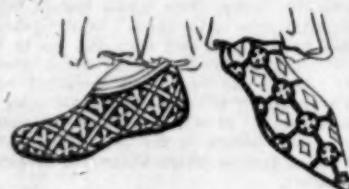
The shoes of the royal figures of this period are generally decorated with bands across like sandals, as the shoes of the clergy almost invariably are. They are, however, seldom coloured black, as the earlier shoes of which we have hitherto given examples most generally are. Thus the shoes or half-boots of Henry II., as coloured upon his monumental effigy at Fontevraud, are green, ornamented with gold.† The boots of Richard I. are also

* It is painted on the wall of a small chapel beneath Anselm's Tower, a portion of the early cathedral, the other parts of the building being destroyed by fire in the year 1174. As an example of Anglo-Norman costume, architecture, and furniture, the only entirely perfect painting now remaining, 'The Birth of St. John the Baptist,' is well worth attention. A coloured facsimile of this curious relic of the Arts in the twelfth century is published in the first number of the "Archaeological Album," from a drawing I made a few weeks ago in this hitherto almost unnoticed portion of the cathedral.

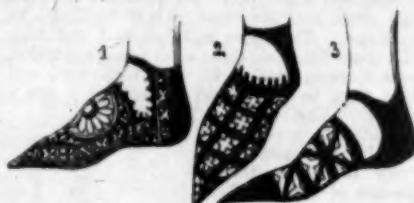
† It is rather difficult to describe these articles of dress as shoes or boots. The whole of the "shoes" I have described hitherto, would, according to modern phraseology, be termed *half-boots*, inasmuch as they reach to the ankle. Before the time of Edward III. the modern form of shoe, reaching only to the instep, seldom appears. As the modern term *boots* gives an idea of something reaching to the calf of the leg, I have chosen to call the ordinary coverings for the feet worn in these early days *shoes*, in preference to the more modern term, *half-boots*, as I consider it the most correct one.

striped with gold, and ornamented shoes and boots gradually became worn by the nobility. Boots ornamented with circles are mentioned during the reign of John. The effigy of the succeeding monarch, Henry III., in Westminster Abbey, is chiefly remarkable for the splendour of the boots he wears: they are crossed at right angles by golden bands all over, each intervening square containing a figure of a lion. Boots and shoes of rich stuffs, cloth, and leather, highly decorated in colours, and enriched by elaborate pattern, became common among the wealthy. I must refer to the cuts on p. 7 of the fifth volume of the *ART-UNION* for specimens of the shoes and boots worn by the lower classes during the reign of Edward I., and to those on pages 8 and 9 for those worn during the reigns of the Edwards who immediately succeeded him, and which exhibit in all instances those most commonly seen.

The splendid reign of the third Edward, extending over half a century of national greatness, was remarkable for the variety and luxury as well as the elegance of its costume; and this may be considered as the most glorious era in the annals of "the gentle craft." Shoes and boots of the most sumptuous character are now to be met with in contemporary paintings, sculptures, and illuminated manuscripts.



The boot and shoe here engraved from the Arundel MS., No. 83, executed about 1339, will show to how great an extent the tasteful ornament of these articles of dress was carried. The greatest variety of pattern and the richest contrasts of colour were aimed at by the maker and wearer, and with how happy an effect the reader may judge from the examples given above, or the three here engraved from Smirke's drawings of the paintings



which formerly existed on the walls of St. Stephen's Chapel at Westminster, and which drawings now decorate the walls of the meeting-room of the Society of Antiquaries. It is impossible to conceive any shoe more exquisite in design than the first figure in this cut. It is worn by a royal personage; and it brings forcibly to mind the rose windows and other details of the architecture of this period; but for beauty of pattern and splendour of effect this English shoe of the middle ages is "beyond all Greek, beyond all Roman fame," for their sandals and shoes have not half "the glory of royalty" contained in this one specimen. The second of the group is simpler in design but striking in effect, being coloured (as the previous one is) solid black, the red hose adding considerably to its effect. No. 3 is still more peculiar: it is cut deep at the instep, the back part which covers the heel is connected with a strap which fastens round the leg. The shoe is cut all over into a geometric pattern; and, with that fondness for quaint display in dress peculiar to these times, the left shoe is black and the stocking blue, the other leg of the same figure being clothed in a black stocking and a white shoe. The long-pointed toes of these shoes will be remarked by the reader, a fashion that long retained its sway, and that may be continually seen upon both male and female figures in paintings and monumental effigies. Among the latter I may merely note two given in Hollis's "Monumental Effigies"—those of Elizabeth, wife of William Lord Montacute, who died in 1354, still to be seen in Oxford

Cathedral; and Lora, the wife of Robert de Marmion, in West Tanfield Church, Yorkshire. The feet of the latter lady exhibit so clearly the singular way in which the long toe was pointed outwards, that they are here copied from Mr. Hollis's engraving.

The boots and shoes of the ordinary classes during the fourteenth century were altogether of peculiar form, and had a remarkable twist when the figure was viewed in front. An example is here selected from the Royal MS., 2 B. 7. It shows how extravagantly "right and left" the boots and shoes of this period were made. Soles of shoes, of a much earlier age, have been discovered, cut to fit one foot only; and one of the sandals of an early ecclesiastic, of this form, is engraved in Gough's "Sepulchral Monuments"; but an earlier example may be readily cited, the Greeks and Romans had their boots made also right and left. Shakspere's description, in his "King John," of the tailor, who, eager to acquaint his friend the smith with the prodigies the skies had just exhibited, and whom *Hubert* saw

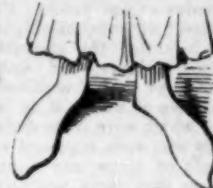
"Standing on slippers which his nimble haste
Had falsely thrust upon contrary feet."

is strictly accurate; but half a century ago this passage was adjudged to be one of the many proofs of Shakspere's ignorance or carelessness. Dr. Johnson, ignorant himself of the truth in this point, and, like too many other critics, determined to pass the verdict of a self-elected and ill-informed judge, makes himself supremely ridiculous by saying, in a note to this passage, with ludicrous solemnity, "Shakspere seems to have confounded the man's shoes with his gloves. He that is frightened or hurried may put his hand into the wrong glove, but either shoe will equally admit either foot. The author seems to be disturbed by the disorder which he describes." This off-hand style of accusation and condemnation, founded on a mistaken affinity between ages remote and distinct from each other, may be quite as easily fallen into by the artist who would alter the shape or form of an article of costume, because it may clash with modern ideas of taste, perhaps, quite as full of unfounded prejudice as the taste of an earlier time, and which may thus falsify more than improve his subject. That which tells most upon the eye in an ancient picture or sculpture, as a quaint or peculiar bit of costume, and which may occasionally be taken as bad drawing, is not unfrequently the most accurate delineation of a real peculiarity.

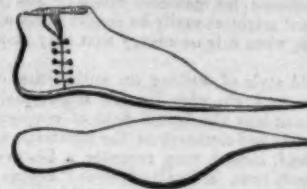
The reign of Richard II. was remarkable for the extravagant length to which the toes of the boots and shoes were carried, and which are asserted to have been chained to the knees of the wearer to give him an opportunity of walking with more freedom. I cannot refer to a better example than I have already given in the third part of my "Notes," p. 31. I, however, add another curious one from Sloane MSS., No. 335. This extravagant fashion continued until the overthrow of the House of York, at least among the nobility, although it does not so constantly appear during the reigns of Henry IV. and V. In the time of Henry VI., a half-boot laced at the side was generally worn by the middle classes. I have selected an example from Waller's "Series of Monumental Brasses," it is from that of Nicholas Canteys (who died 1431), in Margate Church, Kent, and is an exceedingly good specimen of a decorated boot of that period.

The very curious shoe and clog (see next col.) is copied from the Cotton MSS., Julius, E. 4, and will show the comparative shortness of the toe, as worn

during the latter part of the reign of Henry VI., and the long, projecting support for it made in the clog. Such clogs were worn by gentlemen at this time: the one here engraved is worn by a King of England; and there is an illumination in a manuscript among the Royal Collection, marked 15. E. 4, in which the Duke of York, afterwards Richard III., is depicted wearing such a shoe and clog.

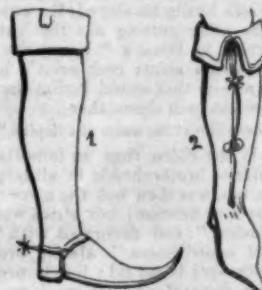


Of the shoes worn during the reign of Edward IV., Mr. C. Roach Smith (whose collection of London antiquities is so extensive and remarkable) possesses some very curious specimens. They were found in the neighbourhood of Whitefriars, in digging deep underground, into what must have been originally a receptacle for rubbish at this period, among which these old shoes had been thrown. They are probably the only things of the kind now in existence, and I am indebted to Mr. Smith for permission to engrave one here. The long-



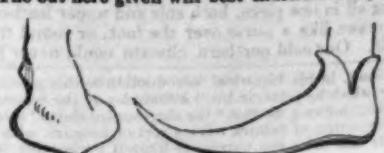
pointed toe and side-lacing will be remarked by the reader, while the diagram of the sole beneath, is valuable for the precise shape obtained; and illustrates what I have before observed, that what appears faulty drawing in many of the old representations, is, indeed, but an accurate delineation of a real fashion. I should add, that Mr. Smith also possesses the ornamental toes, six inches in length, of some of these shoes, and that they were found stuffed with tow to support and strengthen them.

Two specimens of boots of the time of Edward IV. are here given. That marked No. 1 from

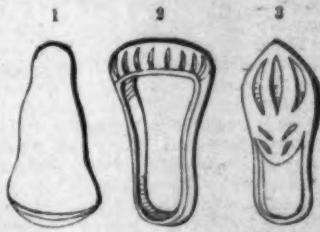


Royal MSS. 15. E. 6.: it is of dark leather, with a long, pointed, upturned toe; the top of the boot is of lighter leather, and is similar in its construction to the top-boots of our own times. The one marked No. 2, from a print dated 1515, is more curious, as the entire centre of the boot opens, and is laced down its whole length over the front of the leg.

The small half-boot of the same era may be well understood from the little cut here given. The original is dated 1519. The clog is more modern in appearance than that last delineated; yet the extra length of its toe, for the accommodation of that belonging to the shoe, may still be detected. The cut here given will best illustrate the great



change that took place in the shape of the shoe at the latter part of this reign, and which banished for ever the long toes that had maintained their standing for so many centuries. The long-toed boot is from a painting formerly in the Hungerford Chapel, Salisbury Cathedral, a building now destroyed; the other from the Royal MS. 15. E. 2, dated 1482. It is impossible to conceive a greater contrast than they present, as if the taste that had so long been paramount had in its antagonist novelty veered to the very opposite point of the compass, so that the extreme of length and narrowness should be followed by the extreme of shortness and breadth; and where sumptuary laws were enacted, forbidding lengthy toes to all but the rich and noble, now it became necessary to restrict their breadth. Edward IV., by way of checking the great extravagance of these fashions in any but the nobility or persons of acknowledged wealth, enacted a sumptuary law, by which the shoemaker who made for unprivileged persons such long-toed shoes was fined twenty shillings, besides running the risk of cursing by the clergy. Just previous to this, we are told by Paradin, that "men wore shoes with a point before, half a foot long; the richer and more eminent personages wore them a foot, and princes two feet long. Afterwards, assuming a contrary fashion, they wore slippers so very broad as to exceed the measure of a good foot. The shape now taken will be still more clearly understood by contrasting the sole of the shoe in the possession of Mr. Smith, already engraved, with that marked No. 1 in the group here given, which is copied from the effigy



of the lady of Sir T. Babington (who died 1443), in Morley Church, near Derby. The breadth of toe is here very striking and conspicuous. No. 2 exhibits a front view of a similar shoe. They are remarkable, also, for the very small amount of shelter they gave the feet, which, as we have seen, were generally well protected, as they ought to be in our ungenial climate; the toes are barely covered by the puffed silk of which the shoes are formed. Thus they continued during the reign of Henry VIII. During the reign of Edward VI. we meet with them of the form shown in fig. 3, which is of light kid leather, slashed to show the coloured hose beneath, which were generally of dark-coloured cloth.

The ordinary forms of the shoes worn until the accession of Elizabeth may be exemplified in the one last referred to, and the two here engraved.



They were high in the instep; the lower classes of the community wearing them plain, and like the modern close shoe or half-boot. Of the two examples here given, and which belong to the gentry, one is puffed and slashed in the fashion of Henry VIII., the other is merely slashed across; reminding us rather forcibly of the Anglo-Saxon shoe which forms the first of the series here engraved.

Thus were our forefathers' feet "shod" until the accession of the famed "Virgin Queen," with whom began a new era in England; and, as this is a convenient resting-place in history, I may here break off these memoranda, concluding at some other interval of time with about an equal number of notices from that reign and upwards.

THE ART-UNION OF LONDON.

UNLIKE most Societies, the arrangements of this wide-spreading Association admit of no vacation. All the year round the Committee meet once every week, sometimes oftener, to direct its management; and during the past four months of quiet in London circles many works have been put into hands, and many important steps taken, with a view to the great objects of the Society—the diffusion of a love of Art amongst the people generally, and the advancement of the Arts themselves. The Report read at the last general meeting has been printed, together with the list of subscribers, and may be obtained on application in Trafalgar-square. It contains several points deserving of consideration in the highest quarters; none more so, perhaps, than where it urges that influential public bodies should aid in the important movement which has been made in favour of the Fine Arts:—

"The surplus revenues of a club, or City company, could not be better expended than in portraying for imitation on the walls of their hall, a noble action, or elevated feeling, in the language of all lands—the language of the painter (teaching the beholder to regard his fellows with love, by that exposition of the human heart which a great painter, equally with a great poet, can make), or setting up, in marble, memorials of their good and great men, and so shaming vice by doing honour to virtue. And do not let it be said that we have few artists capable of such productions. Genius requires an incentive. The great artists of past times produced their finest works when they were called on for them, and because they were called on: the display of power on their part did not create the opportunity and the demand, but the demand led to the display. Great efforts will not be made without the prospect of corresponding reward, either of honour or profit. The cost of one civic banquet might be made to produce a work which should long remain to advance the best interests of society, and to bring applause to those who thus applied it."

It will be interesting to our readers to learn the number of artists *directly* employed by the London Art-Union at this moment—the parties *indirectly* put into action by its operations can hardly be estimated. Beginning with engravers, Mr. Goodall has just now completed his plate from Mr. Stanfield's picture of the 'Castle of Ischia,' a very fine engraving, which will increase Mr. Goodall's reputation, and do credit to all concerned. By means of the electrotype, 14 or 15 copies of this plate will be produced, from which the required number of impressions will be taken for the subscribers of last year, and who have *already* received the outline illustrations of "The Pilgrim's Progress." Truly, as the Report states:—

"The fact that two such works as these (either of which under ordinary circumstances would cost a guinea or more) can be produced for every subscriber of that sum, and still leave the greater part of the aggregate amount for the purchase of paintings and sculpture, affords an extraordinary instance of the results of co-operation."

Mr. Doo has nearly completed an engraving after Mulready's 'Convalescent,' for the members of the current year (we should not wonder if it commanded 30,000 subscribers); and Mr. Lightfoot has made considerable progress in a plate after O'Neil's 'Jephtha's Daughter.' Within the last fortnight the Committee have resolved to engrave two charming little pictures by Mr. UWins, 'The Neapolitan Wedding' and 'The Novice' (belonging to Mr. Willes, of Goodrest), and to present the pair to each subscriber of some ensuing year. The engravers are not selected. On the day that our number appears, the outlines in reply to the offered premium of £60 will be received. If a work of sufficient merit be submitted (which we sincerely hope will be the case), there will be another vacant commission for an engraver. With a view to encourage the production of higher works in lithography than are usually executed in England, the Committee have placed in the hands of Mr. Templeton, Mr. E. M. Ward's picture of 'La Fleur's Departure,' bought by a prizeholder in the last distribution, to be finely executed on

stone, of a large size, in time for the next annual meeting. The production of the first medal commissioned by the Society (Chantrey) has been delayed by the engagements of Mr. W. Wyon, to whom it was confided, but it is now approaching completion. Mr. A. J. Stothard has nearly finished a medal in honour of Reynolds; and Mr. Wilson has been recently empowered to proceed with one in commemoration of Sir Christopher Wren: forming a trio of sculptor, painter, and architect. Mr. Edward Wyon is engaged in reducing Mr. Bell's statue of 'The Eagle-Slayer,' preparatory to casting it in bronze; and Mr. Foley is himself arranging the production in bronze of his 'Boy at the Stream,' for the Society. They will both be covetable works. This brings us to one of the most recent, and, as we will venture to predict, one of the most popular acts of the Committee. The porcelain manufacture is one of great consequence to England, and depends very considerably on Art. The Committee have constantly adverted in their reports to the connexion between Manufactures and Art, and have felt the importance of bringing one to the aid of the other. As a first step, they have determined to reduce some fine statue to a convenient size, and to issue a certain number of copies in stone china, as manufactured by Messrs. Copeland and Garrett.* Mr. Gibson, our eminent countryman, has offered any of his works for the purpose, and we have little doubt that an impetus will be thus given which will be felt throughout the whole of the Potteries and lead to much good. In concluding our brief notice of the labours of Committee (first mentioning that their "Almanac" for the new year may now be obtained gratis at the office), we will direct the attention of artists once more to the offered premium of £500 for an original picture, and call upon them to exert themselves so that the result may be creditable to the country. According to the Report, the Committee

"Seek a work of the highest order of merit—a work of mind; and they venture to think that painters of ability will be induced to respond to the call, not merely by the sum of money offered—a secondary consideration in the mind of a true artist—but by the knowledge that copies of his work, produced by one of our best engravers, will be sent into every nook and corner of the kingdom, as well as to many parts abroad."

We sincerely hope this will be the case, and we believe it will. As regards the legal position of the Art-Union of London, concerning which several inquiries have been made, it may be sufficient to state, that its proceedings until after the next distribution (before July 31) are authorized by Lord Monteagle's Act; and it is understood that a new Bill founded on the Report of the Parliamentary Committee on Art-Unions, not yet published, will be brought into the House by Mr. Wyse, immediately on the commencement of the session, to place it on a firm and permanent basis for the future.

* We cannot pass so rapidly over this announcement as we may over others that have less novelty. It has given us exceeding pleasure to record so unequivocal a proof of the beneficial working of the Society. We have been enabled to examine the material referred to, and can bear testimony to its beauty, as well as very valuable qualities for multiplying the sculptor's work. In our presence, indeed, Mr. Gibson described it as the next best material to the marble, with which he was acquainted; and expressed his strong desire that some production of his might be copied in it. This is high authority in its favour. There is yet another consideration—and by no means less important—which gives to this new project a very high value. It will go directly to aid a most essential branch of British manufacture—one that stands in especial need of help from Fine Art, and one which earnestly courts it. Messrs. Copeland and Garrett have already produced some beautiful examples in this material,—one a statue of a shepherd boy by Wyatt (lent to them for the purpose by the Duke of Sutherland), and one, a copy of Marochetti's famous equestrian statue of Phillip.

THE MERCANTILE VALUE OF THE FINE ARTS.

THE MANUFACTURE OF LACE.

BEFORE entering on the examination of the present condition of the lace trade in England, and the honourable evidence it affords of the great attention which the manufacturers of this beautiful fabric have begun to pay to the Arts of Design and the production of tasteful patterns, we think it desirable to take a brief view of the origin and early history of the fabric, both as a subject interesting in itself, and leading to the evolution of some valuable principles. Lace, in Latin *lacinia*, primarily signifies the guard-hem or fringe of a garment. This form of decoration appears to have been applied to dress in the earliest ages; we find fringed borders on the robes of Egyptian princes and princesses as represented on the recently-discovered monuments; and minute directions are given in the Levitical law for the fringed borders of sacerdotal vestments. As the Egyptians prepared in their looms a light gauze so thin as to be called "woven air," it seems probable that the bordering of such dresses would be composed of some texture equally light and transparent; and we think that a fringe very closely approximating to modern lace may be seen on the dress of an Egyptian princess in Rosellini's collection. Mr. Hope's "Costumes of the Ancients" exhibit many beautiful lace patterns on the borders of the dresses of Grecian females, to some of which we may hereafter direct attention as worthy of being revived by modern manufacturers. After the conquest of Greece, the custom of wearing lace was introduced, with many other Hellenic fashions, into Rome, and it soon spread over Italy. From a few incidental notices we are led to believe that the manufacture of *lacinae*, or laces, became an important branch of Italian manufacture, and that its products formed a part of female luxury in the age of the Antonines. It was customary among the earlier Christians for females to wear veil during divine worship; but we find that some zealous writers in the age following that of the Flavian dynasty, complain of the evasion of this rule by some ladies who were proud of their charms, and fond of admiration; they wore some kind of network (*vela reticulata*), embroidered with patterns wrought by the needle (*acu picta*), which may be regarded as the origin of modern lace veils.

Mary de Medicis is said to have been the first who introduced the custom of wearing lace into the court of France; she brought the fashion from Venice, where lace had long been worn by the nobility of both sexes, as was indeed the case in most of the wealthy states of Italy. There is, however, some evidence to prove that laces of some kind had been previously known in northern Europe, for in a statute of Richard III., prohibiting foreigners from importing into England any such articles as were manufactured in the country, we find "laces of thread, and laces of gold, and laces of silk and gold," distinctly enumerated. If Shakspere be regarded as a historical authority, laces were sold in England in the reign of Henry the Sixth,

"*Cade.*—My wife descended of the Laces.

"*Dick.*—She was indeed a pedler's daughter, and sold many laces.—*Aside.*."

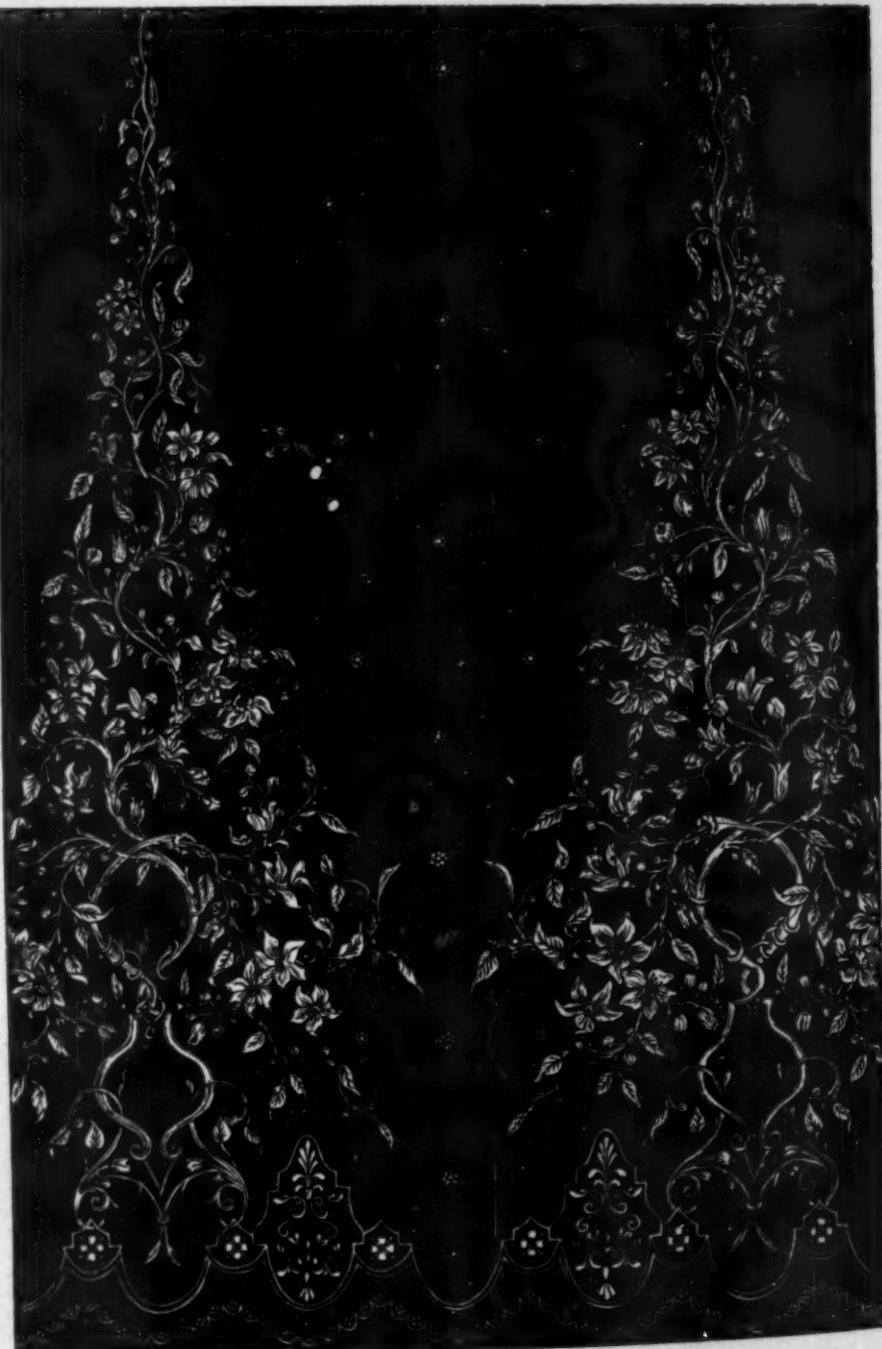
But here the word is equivocal, for lace was a name applied to a tape or bobbin used for fastening the dress, and continues to be used in that sense at the present day. It must also be remembered that pins, which are necessary to the manufacture of lace, properly so called, were not used in England before the year 1543; so that lace, if made at all, must have been limited in quantity and coarse in fabric. In examining the illustrations of costume in illuminated manuscripts, we have, however, proof that ornamental borderings partaking of the nature of lace were worn in the age of the Plantagenets; but we have been unable to discover indications sufficiently satisfactory to enable us to approximate with any degree of certainty to the nature and fineness of the texture.

Network, which is so closely related to lace, was, undoubtedly, produced in England under the Plantagenets. Embroidered nets of fine mesh are mentioned as worn for decoration in the descriptions of tournaments, but the notices of them are generally vague and imperfect.

Tradition ascribes the first establishment of the lace manufacture in England to some refugees from Flanders, who settled at the village of Cranfield, in the west of the county of Bedford, adjoining Buckinghamshire. We have not been able to find any definite authority for this statement, but it is not destitute of probability, for from the Flemings we have undoubtedly derived almost all our manufactures connected with dress. There is also abundant evidence that the Flemings were very successful in the production of this beautiful fabric, and that they introduced many improvements, both in its substance and design, which were subsequently imitated in England. In the early part of the seventeenth century the lace of the Netherlands held unquestioned superiority for tasteful design; children were trained to the manufacture from a very early age; and such was the demand that a very near approach to the modern factory system was made at this period in Flanders.

Buckinghamshire was the chief seat of the lace manufacture in England during the seventeenth century, and from thence it spread into the adjoining counties of Bedford and Northampton. It seems

to have been regarded as a staple trade; for when a free school was founded at Great Marlow by Sir Henry Borlase, in 1626, one of the purposes for which it was endowed was stated to be the instruction of twenty-four girls in knitting, spinning, and the making of *bone lace*. Twenty years after, Fuller notices this branch of industry as a thriving manufacture, and his evidence is confirmed by that of the different itineraries. We have, however, a more decisive and very singular proof of the excellence to which English lace had arrived, in the great collection of the Royal Ordinances issued by the Kings of France. Without entering into any discussion of economic questions, on which a great difference of opinion prevails, we may mention that the principle of affording protection to native manufactures, by prohibitions and heavy import duties, was universally recognised in the seventeenth century; and, however this system may be condemned by the political economist, it has given important aid to the statistician and the historian: for these prohibitory laws and ordinances are often the only, and are always the best, guides for ascertaining the progress of trade and manu-



facture. In 1660 an ordinance was issued, imposing a tax upon the import of lace into France, and the same amount of duty was fixed on the thread-lace of England and Flanders as on the point-lace of Genoa and Venice.

The family portraits of the seventeenth century help us to ascertain the progress that had been made in the application of the arts of design to the ornamental parts of dress. An examination of these portraits leads us to believe that a great advance in the public taste had been made after the accession of Charles I.; and the lace worn by the ladies of his court, and by the nobles when in full dress, appears decidedly superior to that of the time of Elizabeth and James I., in fineness of texture and delicacy of embroidery. From the household accounts of the period, it would seem that pillow-lace was often made in noble families. In modern times we have seen a rage for manufactures seize suddenly on fashionable ladies. We can remember when they were seized with a passion for shoemaking, for inlaying cabinets, for basket-making, for papier-mâché, and very recently for working in Berlin wool; but the pillow-lace of the days of Charles I. was not a specimen of these forms of industrious idleness. The employment of ladies in those days was substantial work; and the daughters of persons of the highest rank were obliged to find employment in some useful labour.

The lace-pillow, once so common, has now almost totally disappeared; and a brief description of it will have novelty, at least for our youthful readers. It was a hard-stuffed pillow, or cushion, on which was placed a system of silk, flax, or cotton threads, fastened by pins, bobbins, and spin-dles, accommodated to a parchment pattern, which was to be imitated by the twisting and interweaving of the threads.

The earliest lace made in this country was of the kind called Brussels point. The net ground-work was made with bone bobbins on the pillow; and the pattern, usually sprigs or flowers, was embroidered with the needle. This is the kind which we find in the portraits painted by Sir Peter Lely; and on examining the representations of the lace worn by the beauties of Charles II.'s court, it will be seen that there was very little variety of pattern, but that, generally, the patterns were in good taste. Sir Godfrey Kneller is our authority for believing that this style of lace continued in fashion to the end of the reign of George I.; but in the subsequent reign it appears to have been superseded by the Mechlin ground, or, as it is called by the trade, "the wire ground;" this differs very slightly from the modern Mechlin, which is the principal article in the present French manufacture.

Mechlin lace, or lace worked on the old Mechlin ground, was exceedingly rich and durable; we have seen specimens of it more than a century old still retaining its original beauty, the figures on which have all the relief and sharpness of ornamental carving. But in lace, as in many other branches of decorative manufacture, fashion has been often found to introduce and give currency to ugliness at the expense of beauty, for the mere sake of variation. Shortly after the accession of George III., the lace manufacture was sadly deteriorated by the introduction of the "Troll ground;" this was coarse, heavy, and vulgar in its effect, with angular figures, destitute of any meaning or purpose, altogether conceived and executed in the worst taste imaginable. Nevertheless, like every other fashionable absurdity, it had a great run for a few years, and was then as suddenly abandoned as it had been capriciously adopted. Taste reverted back to an older and better fashion; what was called "the old French ground" was revived, and has never since fallen entirely into desuetude.

At the time of the American Revolution, Buckinghamshire continued to be the principal seat of the lace trade; but the manufacture had spread into the western counties of England, and the productions of Honiton, in Devonshire, were deemed worthy of being compared with the celebrated fabrics of Chantilly, in France. A new style of ground was imported from the Netherlands in 1778, and was eagerly adopted by the lacemakers of Buckingham and its neighbourhood: this was called the "point ground." Some controversy has arisen respecting the origin of this style, and the invention has been claimed for British ingenuity; but we have pretty conclusive proof that it was introduced into the market as a Brussels lace, and that under this name the "point ground" had

acquired some celebrity on the Continent before it was known in England.

At the close of the last century, English lace, though light and elegant in its ground, was miserably poor and spiritless in its designs; but the turmoil of the revolutionary war having checked the manufacture in France and Belgium, a stimulus was given to the British lacemakers, and the progress both in the tasteful design and exquisite execution, between 1800 and 1812, was astonishing and unprecedented. In 1815, lace made by machinery began to enter into competition with the pillow-lace; and since that time the continued improvements of machinery have almost annihilated the old processes of manufacture. Few could afford the luxury of lace when the price of a Honiton veil ranged between twenty and a hundred guineas; but when the cost was reduced to one-fifth of that sum, the beautiful luxury was placed within the reach of persons of moderate means.

The history of mechanical invention in the lace trade is very curious. Few persons are aware that there is no essential difference in principle between the lace-frame and the stocking-frame; but, on examining the texture of lace and of a common stocking, it will be seen that there is a very close analogy between knitting and netting. This analogy is said to have been first discovered by a frame-work knitter of Nottingham, named Hammond, about the year 1768. Tradition describes him as an idle, dissipated vagabond, but who, nevertheless, had talents of the highest order, though neglected and uncultivated. Destitute of money, employment, or credit, he was sitting in his wretched garret, listening to the reproaches of his indignant wife, when, in order to turn off the merited scolding, he pretended to admire the pattern of the lace that bordered her cap, and asked permission to examine it more closely. Female vanity overcame female indignation—a secret that may be worth knowing even in the best regulated families—the cap was taken off and placed in his hands. As he examined the border in a mood of maudlin sentimentality, the thought struck him that he might make a similar article by means of his stocking-frame. He tried and succeeded. The lace first made by the frame was single press point net, in imitation of the Brussels ground. We believe that the machine employed for this purpose is no longer used in this country—at least we have not been able to hear of one—but in France we found these machines employed to a great extent in manufacturing the material called *tulle*. We believe that *tulle* could be made on some English frames, and have heard that the experiment is likely to be tried on a large scale in Leicester. In 1782 the warp-frame was introduced, which is still used in the manufacture of warp lace.

Ingenuity began now to be extensively engaged in new experiments. So early as 1799 a clever but unsuccessful attempt was made to manufacture bobbin-net by machinery. Workmen in their leisure hours employed themselves in forming new meshes on the hand, in the hope of perfecting a complete hexagon, which had hitherto baffled all the efforts of inventors. Few persons will be able to appreciate the difficulty which had to be overcome until they make some trials themselves; and we know of no more successful instruction to those who have a taste for the ingenuities and delicacies of mechanical operations than the comparison between their own efforts to effect such an object and the mode in which it is actually accomplished by machinery.

The inventor of the bobbin-net frame, is one of the many examples which modern history affords of the paths to fame and fortune which mechanical invention opens to extraordinary exertions of honourable intelligence. Mr. Heathcoat, now member of Parliament for the borough of Tiverton, was in his youth a frame-work knitter—employed, we believe, at the stocking-frame. While in this situation his character for inventive talent, general intelligence, and high principle, won him the respect both of his employers and his fellow-workmen: so that in his own sphere he then commanded the same respect which he now enjoys in the more elevated sphere to which he has been raised by the result of his inventions. He triumphed over the difficulties which had baffled his predecessors and competitors, and in 1809 obtained a patent for the

bobbin-net frame. Steam power was first applied to the manufacture in 1820, but it came into general use about the time when Mr. Heathcoat's patent expired. Since that period the greatest improvement effected has been the application of the Jacquard principle to the lace-frame, by which the most elaborate patterns can be mechanically produced. We give a magnificent pattern for a lace dress which has just been produced at the School of Design (by Miss Dixon, one of the students), and which we believe will soon be exhibited in a complete fabric. The main body of the design will be found on the opposite page; but the portions which we insert here will serve to show how admirably the pattern has been accommodated to the nature of the material. The easy



flow of the curve, suggestive of the circle without giving a strict geometric figure, exhibits great artistic merit; and the floral arrangement at the break is a happy union of interruption and completeness. The pattern is full, without being crowded: a result which we have more than once pointed out as the consequence of attending to the due subordination of detail.



One reason for our dwelling at such length on the history of the lace trade is, that it illustrates more than any other the mercantile value of the Fine Arts. It is to the vast improvement in its designs, and the great attention now bestowed upon patterns, that the lace trade owes its present state of prosperity, in which it is not surpassed by any other branch of British industry. On the other hand, the stocking trade, which stands by its side and is pursued in the same districts, has sunk to a miserable state of depression, because modern fashions, which conceal the stocking, has rendered it unavailing to bestow ornament on this article of dress. We shall not enter into any examination of the economic causes which have tended to produce this result: we write not for political economists, but for artists. At the late meeting of the British Association in York, Mr. W. Felkin, of Nottingham, well known as one of the most eminent statisticians and enlightened philosophers of our day, laid documents before one of the sections which irresistibly proved that the prosperity of the lace trade is owing to the scope which it affords for the display of artistic design; while the depression of the stocking trade must mainly be attributed to the causes which have severed that branch of industry from all connexion with the Fine Arts.

EXPERIMENTAL CAST.

The Cast taken from the Body of James Legg, Chelsea Pensioner, executed in the year 1801.

The great masters have bequeathed us their various versions of the crucifixion; but they are all, more or less, devoid of that kind of truth which bears with due force upon the mind; being all, as it were, either actually living, or positively dead and stiff, rehearsals of the awful closing scene of the Saviour's brief life. It would appear that the dead model has been most generally employed by the old painters for describing the agony; but many modern artists of the foreign schools have painted from the living model, a practice difficult from the fatigue incident to the racking position, and the consequent necessity for frequent resting. This has its advantages, inasmuch as it is difficult to procure the dead model in any other condition than that of emaciation and disease; and it may be observed that in works thus executed we find more general truth than in those wherein a body has been employed to draw from; for, setting aside the offensive attenuation of the body, the rigid muscles cannot be made to assume the same form into which they must have settled in a case of crucifixion. In the many 'Dead Christs' we see everywhere, as well modern as ancient, there are not the same palpable errors, the subject being one of less difficulty; but it is often very obvious that the picture has been painted from a model which has sunk under gradual decay, and the artist has been unable to prevent his figure from being broadly marked by the type of disease. The natural proprieties of the crucifixion have long been a subject of discussion among painters, even earlier than the time of Michael Angelo, or of Caravaggio, one of whom, it will be remembered, is said to have stabbed a living model on the cross, with a view to arrive, in some sort, at the realities of the subject; but what evidence soever might be brought forward to substantiate such an allegation, the act is utterly inconsonant with the profound views of the great Florentine artist: this were worse than painting Jesus from the dying Barabbas—the Saviour of mankind did not die like one unshiven and suddenly launched into eternity. The late president of the Royal Academy, Mr. West, together with Messrs. Banks and Cosway, members of the same body, proposed to themselves the solution of the problem, and requested the assistance of Mr. Carpe, the eminent surgeon, who acceded to the proposition with all the enthusiasm and love of art and science by which he is known to be distinguished. This gentleman applied immediately at Chelsea Hospital to Mr. Keats, surgeon-general to the forces, who gave over to him the body of a Chelsea pensioner who had been executed for the murder of his comrade; and it was fortunate that the application was made at that time, since Mr. Keats could then accede to it, but after that time it became illegal to give up the bodies of malefactors for dissection. Before the warmth of life had departed, the body was attached to a cross, and the experiment confirmed, to the satisfaction of the gentlemen present, the prevalent opinion that the painters, their predecessors, had generally made their studies from dead models, a method which had imparted to the subject of 'The Crucifixion' the general stiffness so obvious and untrue. Whereas, the body in this case having been attached to the cross before the rigidity of death had set in, it showed precisely the appearance that the muscles would assume in the transition from life to death upon the cross. From this body a cast was most skilfully prepared by Mr. Banks, for the Royal Academy; but it was subsequently removed when George IV. sent to the Academy the casts from the antique statues which had been prepared and sent to him as a present by the Pope, for the arrangement of which all disposable room was required.

This extraordinary cast is therefore still the property of Mr. Carpe. We have had opportunities many times of closely examining the cast, which is in every respect a most perfect reproduction of the body as it finally settled. There is nothing conspicuously indicating the manner of the man's death, except it be that the neck has evidently been less than ordinarily tense; but even this might escape observation. The head rests upon the right shoulder, a position which would not, perhaps, occur in case of crucifixion; but being so placed it was convenient for casting, for had it fallen forward

and been so left, it must in this case have fallen so low as to interfere with the upper parts of the body. The bones of the chest and the adjacent parts are very much raised, in consequence of the entire weight depending from the muscles of those parts, and the body downwards is much elongated, showing a stature of more than six feet; but what the ratio of such elongation may be we have no means of ascertaining, as the living stature of the man is not known. In proportion to the development of the chest and ribs is the abdomen sunk; the lower limbs alone, as not being so directly affected by the general distension, retain their ordinary appearance. The hands are partially closed, and they exhibit strongly the effects of the weight which has hung from them. This part of the cast especially excited the admiration of Mr. West, who declared that "he had never before seen the human hand."

At first sight of this cast the artist is satisfied of never having seen a Crucifixion anywise approaching the reality. By the uninterested it would not, perhaps, be considered an agreeable object to contemplate; and the desire of modifying the subject has with many painters been one cause of error and embarrassment, in regard of even the little truth they might have before them to paint; therefore, a Crucifixion from such a cast, or from a model very recently dead, without treatment would be in every respect accurate, but, perhaps, more objectionable as a picture, than others less correct.

This cast excited at the time of its execution much interest among all classes of members of the Art. Mr. Banks, the sculptor, placed it in his studio in Newman-street, which, for a length of time, was resorted to by crowds of persons for the purpose of examining it. When the celebrated Dr. Gall saw it, he stood in contemplation before it during several hours,—fully concurred in the opinions of the gentlemen who had instituted the experiment, and, in the spirit of the humanity and philosophy by which he was characterized, observed that, when he considered the cruel mode of death which was inflicted by crucifixion, and which was suggested to him by this figure, it added to the many proofs he had accumulated, which established to him the fact that man was the most cruel and merciless of all animals. The cast is at present in the studio of Mr. Behnes the sculptor, in Osnaburg-street; but it is the intention of Mr. Carpe to present it to the King of Bavaria, against the fulfilment of which we venture to offer a respectful remonstrance, to save us from the reproach of being incapable of appreciating the efforts of a few of the most scientific men of their time in the cause of Art. We cannot, indeed, too highly compliment Mr. Carpe on the skill, diligence, and patience which he has exercised in the anatomical preparation, for there is a second, in which the whole of the muscles are exposed. Although the Royal Academy may have refused a place to this unique cast, there are other bodies that would duly prize such a contribution to Art; we therefore do earnestly hope that Mr. Carpe may remit the fulfilment of his present intention in favour of some of these. The second cast was made with a view to account for the appearances produced by the manner of suspension in crucifixion: the integuments having been therefore removed, the muscles are exposed exactly as they settled. We believe that these casts are unique; we have not been able to learn that any similar experiment has ever been instituted; hence is there abundant reason for surprise that the Royal Academy of Great Britain should have refused to them the poor compliment of places somewhere about their building. Certain we are that no similar Institution in Europe would have so acted; an academy, in any other country, would have at once perceived the immense advantage which such a means of study might render to the student, and would have acquired them at any cost. They were to be had for nothing—and our British Royal Academy considered them *NOTHING* worth!

[To Mr. Carpe we are indebted for much of the information here given. Since these remarks were written, we have learned with sincere gratification from that gentleman himself, that he has reconsidered his intention of presenting the casts to the King of Bavaria, and authorizes us to state that they shall be given to some one of our own institutions. Through the courtesy of Mr. Behnes, artists will be permitted to view the casts on application at the studio of that sculptor.]

THE PRINT ROOM OF THE BRITISH MUSEUM.

It may be observed—and with unquestionable truth—that our artists are better acquainted with the assembled treasures of foreign collections than with those equally valuable in a general comparison, and not less accessible, which invite their attention at home. We hear never-ending rhapsodies of the inestimable bequests made to Art by Albert Dürer, Marc Antonio, Martin Schön, Cellini, and all the painters, etchers, *argentieri* and *niellatori* who have lived between the Categat and the Mediterranean—between the thirteenth century and the present time. We hear incessant praise bestowed on the collections at Rome, Dresden, Florence, Nuremberg, &c.—but seldom any mention of the Print Room in Great Russell-street, the contents of which may be fairly estimated at the value of a hundred thousand pounds. Our painters bear the character on the Continent of being the most persevering sketchers on record; yet after, we may say, a long life of sketching, how many of them are there who die and make no sign! In what nook soever of Europe there may exist an association with a great name, be it authentic or apocryphal, it is coloured a green spot in the charts of our voyaging Anacharses, and a shrine is established to the hallowed memory; all this before the *STORES AT HOME* are even looked into. In the folios of the Print Room the works of the greatest artists who have ever lived may be studied, before they are contemplated at large in the temples of Italy or in the cabinets of more northern Europe; and with how much advantage does the student, or one who may have passed the chrysalis state of studentship, survey the vast and sublime compositions at Rome, Parma, or wheresoever any like wonders of Art may exist—for everything that has been published has a place here! It is at present only our purpose to call the attention of our readers to the Print Room: we can here do no more than allude to its contents; in a future paper we purpose to devote some space to a particular examination of its shelves.

This room is situated, not as might be supposed in connexion with the Library and Reading-room department of the Museum—the entrance to which is in Montague-place—but is reached by the staircase at the extreme end of the Gallery of Antiquities. It is little known to the public, and less to artists, by few of whom it is ever visited, notwithstanding the extent of the valuable and curious collection described in the catalogue. It is under the judicious direction of Mr. Josi, who is chief officer of this department; and has been constructed with admirable attention to the effect of light and the convenience of artists and the public. The form of obtaining admission is similar to that employed in soliciting permission to visit the Reading-room: a written application is addressed to Sir Henry Ellis, the principal librarian, supported by the recommendation of some person of known respectability. Every facility is afforded to visitors and students for copying prints and engravings with the single reservation, that they are not allowed to execute facsimiles—that is, some difference of dimension is insisted on—with the view of preventing the substitution of a copy from an original either by accident or design. General visitors are at all times courteously received, and their wishes consulted in every respect, in as far as they may be consistent with the regulations of the establishment.

The works are classed, as first—original drawings by masters of the different schools, principally arranged in the Sloane, Fawcett, Crache-rode, and Knight collections; drawings after Italian pictures; monuments of the invention of engraving, and prints after the works of eminent painters and designers of all schools, including also the works of eminent engravers, com-

mencing with the Florentine school; engravings after L. da Vinci, Fra Bartolommeo, Andrea del Sarto, Michel Angiolo, also after those of members of the other schools of Italy, as Peruzzi, Beccafumi, Raffaello, Guido, Romani, &c. &c.; foreign and British topography; costumes, processions, ceremonies, animals, antiquities, Indian and Chinese drawings, &c. &c. The remarkable monuments of the invention of engraving are—a small circular niello in silver, representing the Nativity—this is of the fifteenth century; a sulphur cast of the school of Finiguerra, representing the Nativity; another sulphur of the celebrated 'Pax of the Assumption,' by Maso Finiguerra, purchased from the Duke of Buckingham in 1835; also a book in crimson velvet, containing five impressions of works in niello, or rather, perhaps, of plates engraved as patterns for works of that kind. It were impossible to give, in the space to which we must at present limit ourselves, even any considerable number of the names of the celebrities, specimens of whose drawing are to be found among the treasures of the Print Room. The Cracherode collection alone is rich in sketches of the Italian schools, commencing with a drawing by Donatello; it comprehends specimens of Titian, Tintoretto, Pordenone, Palma, Salvator Rosa, Mola, Poussin, &c. &c. The Knight collection contains an admirable drawing of 'The Fall of the Giants,' by Salvator Rosa, and another by Rubens, representing 'The Fall of the Damned'; and others by Giotto, Raffaello, &c. &c. Of Dutch and Flemish etchings there are forty folios by various artists, besides many sets to particular etchers, as for instance, upwards of twelve of the works of Rembrandt, many of those of Visscher, Wunderweide, &c. &c. The glass cases and sets of enclosed shelves are numbered up to fifty, each containing some or other of the folios in which the precious relics are disposed. On the tops of these cases are arranged busts of men eminent in arts and letters, as Dante, Shakspere, Macchiavelli, Petrarch, &c. &c.

The admirable order and classification of the contents of the Print Room are beyond all praise. The visitor is not only met with courteous attention, but his wishes are at once gratified; this, indeed, is not less the case in the reading department, a fact which we may contrast with the arrangement of the Bibliothèque Royale at Paris, where, for certain MSS., although known to be in the library, we may ask in vain: they are not classed, and cannot be found; many are known to have been stolen; and, in short, it would require a labour of years to place this establishment on the footing of order which prevails in the Library of the British Museum.

The visitors' book in the Print Room is a curious record of the class of persons to whom these valuable drawings and engravings may be supposed to be interesting. We cannot help expressing astonishment at the lists of names, which we may examine, page after page, without discovering one of those associated with the patronage of Art—we run even through a course of years uncheered by the sight of a single star of this magnitude—even the names of known artists are but a thin sprinkling: these average, according to the book, about ten per month! We may visit, indeed, this *sanctum*, day after day, and often find no more than half-a-dozen persons, one-half copying and the remainder turning over the leaves of the volumes placed before them; hence it is clear that the resources of the Print Room, and the facilities of access to them, are but little known, and, even where known, insufficiently appreciated. It is our object, therefore, merely to call attention to it at present; in a future notice we propose to describe its contents more in detail. In the meantime we trust that it will be acceptable to our readers to point out the means of access to a collection of works of Art, from the study of which incalculable advantage is derivable.

OBITUARY.

SIR AUGUSTUS WALL CALICOOTT.
WITH feelings of sincere regret we have to record the decease of this famed and estimable man.

How different the exit of an artist from that of the more noisy actor on this terrestrial scene! The politician, the soldier, the lawyer, the "player," are so constantly before the notice of the public that, when death has closed their eyelids, the vacuum caused by their departure is sensibly felt, and curiosity endeavours to compensate for the hiatus by recalling to memory the stirring passages of their career. The artist of celebrity, called from time to time to exercise his calm influence on the minds of men—to remind them of the happiest phases of nature—to picture to their imagination the liveliest revellings of his own—passes away from the generation which accompanied him, with the award of half a column of dates and a few lines of encomium! This, however, exhibits an apathy less real than apparent. The biography of an artist, to be either interesting or valuable, must be a work of time, because the usually quiet and unobtrusive events of his life assume their truest interest when linked in consideration with reflections on the character of his works. It is as a means of further study of his *mind* that we desire to become familiar with the stages of his worldly career, and thus look we always with gratitude upon those efforts which usher to the public such a tribute to the memory of departed genius. Our task, therefore, for the present will be restricted to a brief commentary on one who, in quitting life, has left behind him, not alone the pledges of his genius, but the high attribute of an unsullied name.

Sir A. Calicot died at the age of sixty-five,—worn by an illness of some years,—following, not slowly, the lady whose declining health he had watched with the most unremitting care of an affectionate husband. Born at Kensington in 1779, he terminated his life at the same spot. Brother to the famous composer, Dr. Calicot, he inherited kindred tastes, and first entered on the career of music, officiating some years in the choir of Westminster Abbey, under Dr. Cooke. In 1799, however, the exhibition of a portrait painted by him, under the tuition of Hoppner, was the first proof that the sister Art had acquired his preference, and from that time his genius was devoted to the profession of a painter. Portraiture soon yielded to the force of his stronger inclinations, and *landscape*, in 1803, obtained the most successful allegiance of one of its worthiest votaries, for he holds the palm in the fellowship of Claude, Wilson, and Turner. In 1807 he was elected an Associate, and in 1810 became a Royal Academician, sending his 'Morning' as his diploma-picture. In 1827 he married the relict of Captain Graham, R.N., a lady distinguished not only for her extensive erudition and knowledge of various countries, but for the power of communicating that knowledge to others. With this accomplished lady he visited the Continent, and applied to the scenes of nature and works of Art, to which his travels introduced him, the cultivated perceptions of a mind ever alive to the value of suggestions derived from both. It was this habit of constant and watchful observation which gave to his conversation such an interest, and to his criticisms so much value. So great was his popularity in 1837, that the public hailed with universal gratification the bestowal of knighthood upon him; nor was the greeting less cordial when last year her Majesty exhibited a just and happy appreciation of his merits in appointing him Keeper of the Royal Collections. In the due arrangement and classification of these treasures of Art he was sedulously employed till death cut short his labours after an illness of many years' duration, which was interrupted only by short intervals of comparative health that excited the hopes of his numerous friends. His funeral took place on Saturday, November 30, in the Cemetery at Kensal-green.

Perhaps his last paintings were among the best from his easel; and yet amid what feelings of sorrow and personal pain they must have been produced! When the writer saw them at Sir Augustus Calicot's residence, the distinguished artist was present, but appeared pressed down by disease. His fine head, however, was lit up by intelligence, and his face expressed a lively emotion, while receiving the truthful congratulations which his works elicited.

In Calicot's pictures the greatest beauties of composition and classical feeling were mingled with a rare appreciation of distances, producing a charming aerial perspective and a general felicity of colour. Space, therefore, and a look of nature, were the characteristics of his works for years: to look at one of them was to look on one of the choicest scenes where the genius of a favoured individual had wrested from Nature all that was most gratifying in her aspects. His paintings are numerous, and many so well remembered that to recapitulate them would be tedious. The silvery gray of the distance, the exquisite alternations of light and shade, the admirable selection and disposition of figures, and the skilful imitation of natural objects in detail, when necessary to the general effect, never met a better expositor.

High was Calicot's character as a member of society. Honoured by the great in rank, he everywhere took occasion to excite in his table-talk the general reverence for Art, in the views of which his mind took a wide scope. To many of his associates valuable indeed have been the principles and modes of practice which he inculcated; and the younger members of the brotherhood of Art found in him a friendly encourager. When in addition to these good qualities we advert to his spirit of charity, and to the warm sympathies displayed in his domestic relations, we have offered a willing tribute to a man whose memory will be cherished by those who knew him, and respected by all those in future epochs to whom the proofs of his genius may happen to descend.

MR. WILLIAM GRIEVE.

Mr. William Grieve, the distinguished scene-painter, died, on the 12th of November, at the early age of forty-four. From the time of De Loutherbourg, members of Mr. Grieve's family have acquired reputation in this department of Art; indeed the mantle of De Loutherbourg may be said to have descended to them. Clarkson Stanfield, David Roberts, and William Grieve were the worthy successors of De Loutherbourg; but, when the two former were elected members of the Royal Academy, Mr. Grieve stood alone, the most skilful among the painters of stage scenery of his day. He was inimitable in the *chique* of his art, and his success unprecedented in the production of the most marvelous delusions that were ever exhibited on the stage. His moonlight compositions especially called forth upon all occasions the most unqualified applause. He was a principal with his father and surviving brother, Mr. Thomas Grieve, in the preparation of the admirable scenery which has of late years been brought forward at Drury Lane. At her Majesty's Theatre he had the chief direction, and has undoubtedly exalted the reputation of the Opera House for its scenery. It is entirely in this walk of Art that Mr. Grieve has achieved his celebrity; for, although his small pictures and water-colour drawings evinced a very high degree of merit, his minor essays were far surpassed by the wonderful effects he produced in scenic representation. A fitting successor to men of the calibre of Stanfield and Roberts must be an artist of rare accomplishments. Scene-painting is vulgarly regarded as an inferior branch of the profession—a palpable anomaly, since it is only necessary to remember that it is practised, and has been practised successfully and rendered popular, only by men gifted with genius of the highest order. The scenery of the London theatres has long been acknowledged as of surpassing excellence, a great measure of which is attributable to the talent of the Grieve family, the labours of whose surviving members will, it may be hoped, continue to enhance the character they have already given to this department of painting. Mr. Grieve was born, in 1800, in London, and was employed even as a boy at Covent Garden, at which theatre he remained until Mr. Bunn took Drury Lane. He has left a widow and a family of five children, and his decease is lamented by a circle of friends, who esteemed him for the integrity of purpose which marked the tenour of his comparatively short life.

MR. HENRY CORBOULD.

We lament deeply to add to our obituary the name of another excellent artist and estimable gentleman. Mr. Henry Corbould died of apoplexy on Monday, the 9th ult., at Robertsbridge. We shall present a memoir of his active and useful life in our next publication.

THE USEFUL ARTS.

A NEW JUG, produced by Messrs. THOS., JOHN, and JOS. MAYER, of Longport, Staffordshire. We influence of the Fine Arts—and of more clearly exhibiting and more satisfactorily explaining them by the aid of woodcuts—we proceed to bring under review, first,—

A NEW JUG, produced by Messrs. JOSEPH and JOHN MAYER, of Longport, Staffordshire. We hold that there is no article of domestic use, however humble in character, which may not assist in educating the mind and eye. All objects are either susceptible of beauty in their general form, or in their minute parts; and it often happens that both are capable of receiving the impress of refined and rightly-directed study. Although we may be met by "commercial" objections to improvements in our manufactures, we argue none the less that no producer will suffer by the exercise of taste and elegance of design even on the score of expense—beauty being, of a surety, as cheap as deformity. Since we have undertaken to canvass these matters, we have obtained many conclusive proofs that the manufacturers, generally, throughout the kingdom, are becoming aware of this important truth, and are directing their attention steadily to such improvements in the forms of manufactured articles as shall enable us to meet our Continental rivals in trade—and beat them; beat them not only, as we have always done, in materials, but also in design; and this, we feel assured, is by no means a difficult task. If we have hitherto had but few designers, it is because few have been needed, producers having been, for the most part, unhappily, content to borrow rather than invent. Let there be a demand, and there will be a supply.

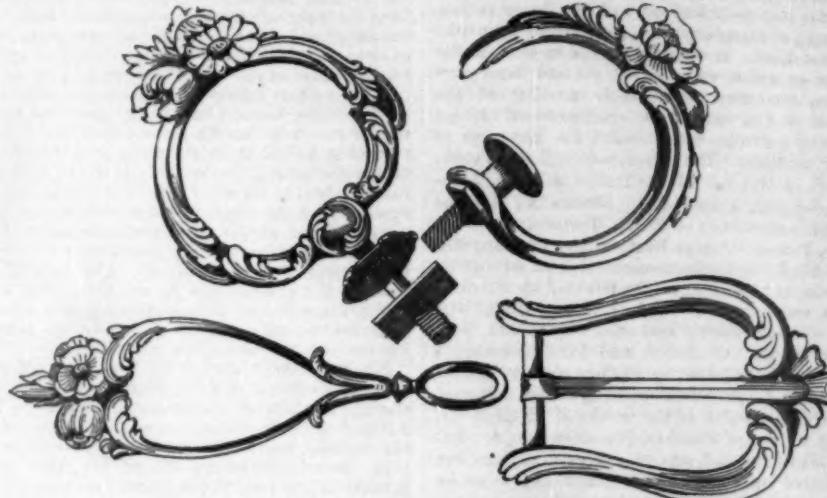


The jug, of which we here give an engraving, is a good example of careful adaptation of an antique *basso rilievo* to one of the commonest articles in domestic use. It is liable to some objections: the neck is too ponderous for the base; the handle is somewhat too thin and short; and the body, in front, presents an angle which takes from its grace of form. The decoration is quite unexceptionable; the several parts have been adapted with taste and

judgment: the materials for the design having been taken from Rossi's famous collection of antique vases, are altered with considerable skill, so as to suit the surface to be covered. The jug exhibits also much superiority in the style of its manufacture; the modelling of the relief is highly meritorious; and the material of which it is composed being of fine vitreous stone china (a beautiful, although by no means a costly, substance) is in excellent keeping with the design.

Skill at adaptation is, after all, a great achievement; and much ability may be manifested in working up materials that, although old, are capable of such arrangement as may produce effects comparatively new, and very striking. Genius may be exhibited in a skilful combination of old

materials, as well as in pure invention. Indeed, in ornamental designing, the artist is like the architect, driven, in a great measure, to sources already known, for ideas and combinations to which he is to give novelty. In pottery, and especially in reference to articles in general use like that under notice, this truth is particularly obvious. He may be undoubtedly considered an *original* artist, who, while strictly adhering to acknowledged styles, produces a striking and novel adaptation—neither following predecessors too implicitly and exactly in both general form and minute details, as Mr. Wedgwood did, nor, by abandoning all authority, running into a wild, reckless, and meaningless manner, such as we find too generally prevalent in the productions of the Staffordshire Potteries.

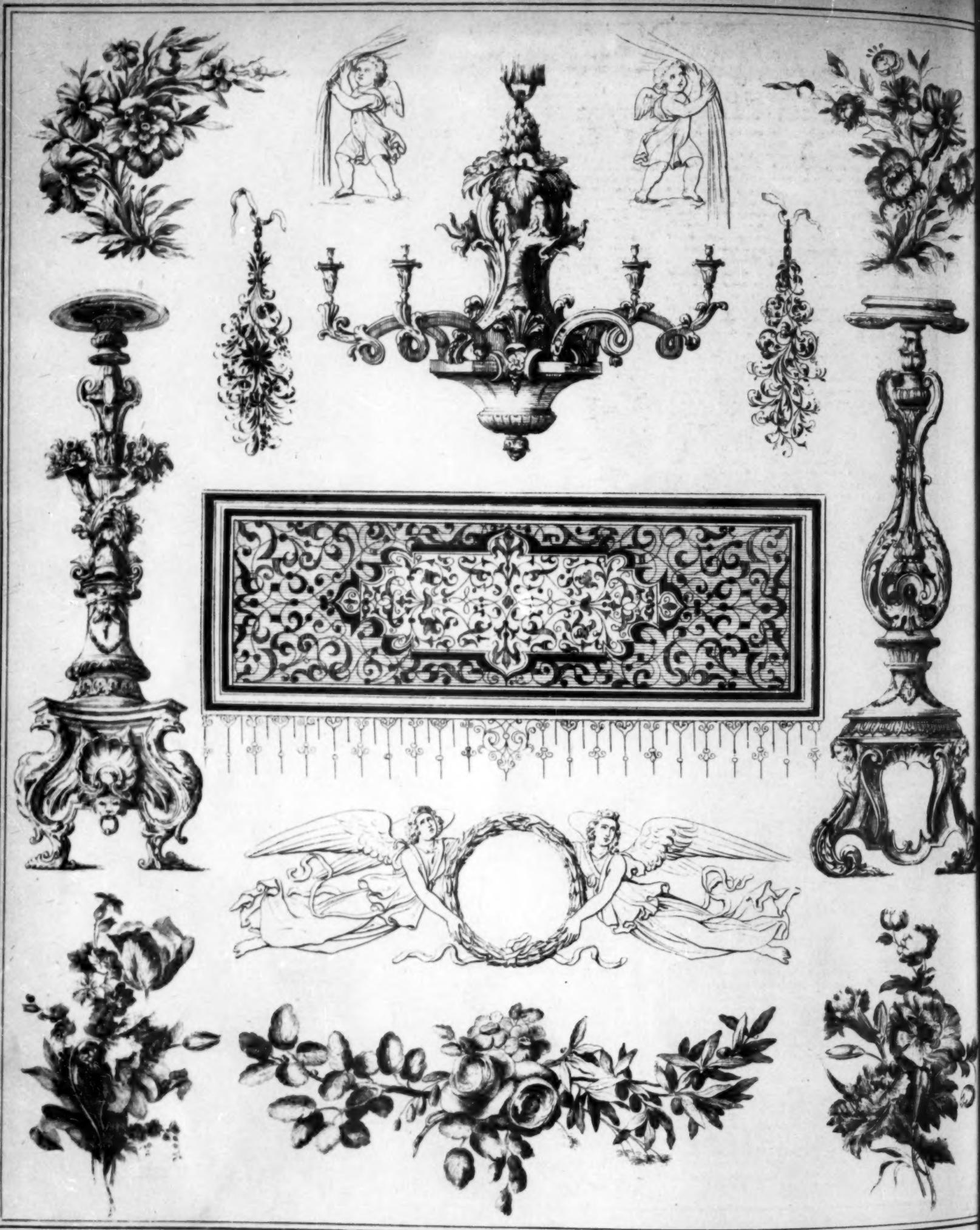


ORNAMENT APPLIED TO HARNESS WORK.—We have examined some recent improvements in harness work, produced at the manufactory of Mr. Marlow, of Walsall, Staffordshire. These improvements we have thought it our duty to engrave; and our readers will at once estimate their value by comparing them with the comparatively unsightly objects applied to the same purposes. We are the more anxious that the public should be supplied with an opportunity of testing the merit of this work, inasmuch as we believe we have here the first attempt to introduce enrichments into such articles; yet there are few situations in which ornament can be used with greater advantage. Compare this terrett with the commonplace affair in general use; see how skilfully the ornaments are made to form receptacles for the brightly burnished bosses; and how much elegance is given to the whole by the flowers (in dead silver) at the top. The hook is also of fine form; so is the buckle, and so also is the swivel—the decorations upon which, although very simple and unobtrusive, have just the effect of substituting elegance for vulgarity. As under all similar circumstances, we desire a comparison of improvements with the objects intended to be displaced. The buckle here is really an admirable design: its general form is that of a lyre; and its decorations are made subservient to use as well as appearance, by rendering the article more "steady." Although we by no means hold that no ornament should be introduced into an article except with direct reference to utility, it is clear that wherever—as in the present case—the useful and the graceful can be combined, we gain a manifest advantage. Such indications of a better taste and a worthier purpose on the part of our manufacturers are highly

satisfactory—less because of actual results of thought and labour than as sure auguries of improvements still more extensive and important. We trust the examples we have here supplied will reach the parties who will have to adopt them—the makers of harness; but this end can be brought about only by the interference of those who may dictate to the persons they employ. It is notoriously hard to break up an old custom—it is ever so bad; and introducers of improvements have many terrible impediments to overcome in the dogged stubbornness with which the retail dealer adheres to odious prejudices in favour of familiar ugliness. Encouragement to persevere in productions such as these before us must proceed directly from those whom they exclusively concern—those who have need of harness, and desire to obtain it at once substantial and elegant.

A DRAWING-ROOM FENDER.—The fender here copied we selected for engraving from many others of considerable elegance in the manufactory of Messrs. Feetham—exhibited at their warehouse in Clifford-street. It is a very beautiful specimen; its chief merit consists in the harmony of its several curves with each other, and their terminations in the scrolls at each end. It will be observed, that not only do the principal curves of the top and front form the "line of beauty," but also each of the minor scrolls taken separately. The introduction of the scroll end to fenders of the "style Louis Quatorze" is a manifest improvement—taking off the formality of the old-fashioned square end, and giving a "starting point" from whence the curves proceed, naturally and gracefully, instead of making the fender spring out of the chimney-piece, as heretofore—a mode which never produced an agreeable effect.





THE ORNAMENTIST;

OR, ARTISAN'S MANUAL IN THE VARIOUS
BRANCHES OF ORNAMENTAL ART.*

A SPECIMEN PRINT of the work accompanies this notice. It will be recollected that at the commencement of the year, also, we gave an example of the publication—the first part of which had only then appeared. It has since been issued—a part every two months; and Part VI. is now before us, together with a "Supplementary Part," presented to "regular subscribers." We must observe, at the outset of our remarks, that it advances little or no claim to originality: of invention, we believe, there is nothing; and of adaptation not much. We trust, therefore, it is but the precursor of a better—on which the higher faculties of mind shall have been exercised by our English artists, who, able to create for themselves, shall no longer condescend to borrow from their neighbours.

Messrs. Fullarton's publication, however, is calculated to be largely useful: they have here collected in a most agreeable manner, and at very reasonable cost, a vast amount of information for all classes of manufacturers and artisans—there is no trade, indeed, to which it will not be practically beneficial, inasmuch as it exhibits the best models, from the best authorities, existing in all parts of the world. A bare enumeration of its principal contents will serve sufficiently to explain the purposes of the publication:—Ceilings, candelabra, doorways, cornices, carved flowers, bits from the Alhambra, tables of various styles, brackets of several epochs, panels, vases, picture-frames, arabesques in great variety, prie-dieu, shields, canopies from various cathedrals, pulpits, reading-desks, bosses—in short, matters connected with almost every trade, the interests of which they cannot fail to promote.

Our example exhibits a selection from several prints contained in the publication: a bit chosen from one and a bit from another;—chosen, however, less to show the materials of which the work is composed than the style in which it is executed. Moreover, we should observe that in the work the prints are considerably larger—the objects being here drawn on a reduced scale in order to suit our pages. They are produced in lithography, in a style very neat, yet sufficiently bold and decisive. Due attention has been given to a clear explanation of details; and, in some cases, the objects delineated are accompanied by enlarged drawings of parts.

Now, when all classes of artisans are beginning to be self-thinkers—unwilling to continue any longer mere treaders in the steps of others—a work of this kind cannot be too extensively circulated; inasmuch as to the few only can be opened the large and costly tomes from whence these models are taken. The work has improved as it has advanced; and we are sure will be still better as it progresses.

In this age of improvement, one of its leading characteristics is the increased facility afforded to the "mere workman," by which he can be the employer instead of the employed. Such publications as this before us, are among the encouraging signs of the times. A few years ago no publisher would have ventured upon such a speculation—knowing that purchasers would be "few and far between." Now, however, even the "Mechanics' Institutes" of the kingdom are sufficiently numerous to carry off an edition; and masters have ascertained that one of the surest means of success is to improve the MINDS of their workmen.

We may cordially recommend this publication of Messrs. Fullarton to the thousands to whom it cannot fail to supply valuable information; and we do not pay it an ill compliment when we add that, good as it is, we hope to see it followed by a better;—a better, in which we shall have drawn less upon the ingenuity of our neighbours of Germany and France, and in which the treasures of antiquity shall be more evenly mixed with inventions of our own artists of our own age. Indeed, we trust, before this publication is completed, we may have to report that it has drawn, in some degree at all events, upon modern sources.

* Publishing, in parts, by A. Fullarton and Co., Edinburgh and London.

ART IN THE PROVINCES.

NEWCASTLE-ON-TYNE.—The annual meeting of "The North of England Society for the Promotion of the Fine Arts, in connexion with the School of Design," has been held—the Most Noble the Marquis of Normanby having taken the chair. His lordship delivered a long and eloquent address, in the course of which he alluded in terms of eulogium to those living artists of Newcastle, who had gained, not only a provincial but a national celebrity—Richardson, Carmichael, Wales, and Lough. The Report described the School as highly prosperous: the "remarkable success of the classes" being attributed to the conductor sent down by the Government, Mr. Scott. "Able, assiduous, courteous, patient, and unassuming," he "had won the warmest approbation of the members of the Institution, as well as excited the highest regard among his numerous pupils of all ages." Twenty-four of the pupils were young ladies, who met on Mondays, Wednesdays, and Fridays, early in the forenoon, and were taught "the art of design" for sixpence per week. The evening classes for young men, taught on the same terms, comprised 80 pupils; and the public were invited to visit the rooms while they were at their studies. Mr. Harrison's class, for teaching geometry, perspective, and projection, was also flourishing. In conclusion, the Report stated, that the present accommodations of the Institution would hardly admit of an exhibition of paintings, in addition to the School, but it was hoped that an exhibition room would be obtained at an early period of 1845, and also that a permanent picture gallery would ere long be added to the establishment of the North of England Society. Prizes were awarded to eight of the pupils, viz., Mr. John Campbell, painter on glass, for the best human figure from an antique cast; Mr. Robt. John Dobson, architect, for the best ornament from an antique cast; Mr. W. Smith, marble mason, for the second best ditto; Mr. Thos. Dalzell, engraver, for the best drawings in general; Michael Proctor, carver and gilder, for the best drawing of an ornament from the flat; Mr. James Johnston, coach painter, for the best drawing of outline; Mr. Andrew Reid, engraver; Miss Jane Armstrong, for the best drawings both in ornament and the human figure. Mr. Hutt, M.P., moved the thanks of the meeting to the Council at Somerset House, for their attention and liberal assistance to the Newcastle School of Design. The honourable member supported the motion in a long and animated speech. He adverted in terms of satisfaction to the prospects of the Institution, and to the good which it might be the means of effecting; and enumerated many branches of Art to show that, notwithstanding our facilities and the constitutional steadiness and industry of Englishmen, we are behind nearly every other European nation, wherever the arts of design require to be called into requisition. The Hon. T. Liddell moved "that the thanks of the Society are due to Messrs. Scott and Harrison," the instructors in the School of Design; adding that the town of Newcastle had great reason to be proud of the very eminent men who now stood prominent as artists in this country.

LIVERPOOL.—The Art-Union is progressing, and we have reason to believe that the subscriptions will amount to a very considerable sum.* Our readers are aware that the time for closing the exhibition of works by modern Artists has been extended "in consequence of the regulation of the British Institution," which excludes from exhibition there pictures which have been publicly hung elsewhere. The sales at Liverpool, up to the present time, amount to about fifty in number: we hope they will be very considerably augmented before the termination of "the season" there. We report the following as "sold" since our list in November:—*'Evening,' E. Williams, sen.; 'Basket of Roses,' Mrs. Harrison; 'Rats'!!! R. Farrier; 'The Hermit,' W. Havell; 'Fisherman,' L. Aspland; 'The Village of Shenton, Yorkshire,' H. H. Lines; 'Mary, Queen of Scots, returning from the Chase to Stirling Castle,' E. Ansdell; 'Windermere,' A. Hunt; 'Head of Loch Lomond,' ditto; 'A Cotter's Saturday Night,' J. Caw; 'Cows on the Bank of a River, Sunset,' T. S. Cooper; 'On the Lynn,' P. W. Elen; 'Lyn Gwynant, North Wales,' A. Hunt; 'La Lengua Espanola,' J. M. Leigh; 'The Prisoner,' J. Buchanan.*

STAFFORDSHIRE POTTERIES.—A memorial to the Council of the Government School of Design has been transmitted to Somerset-house, the object of which is to establish a Branch School in the neighbourhood of the Potteries. The memorial is signed by upwards of five hundred engravers, modellers, china-painters, encaustic tilemakers, potters, mouldmakers, designers, printers, transcribers, &c. It is as follows:—

"To the Council of the Government School of Design, London.

"The Memorial of the Undersigned Artists and Artisans of the Staffordshire Potteries,

"Humbly sheweth,—That your memorialists are engaged in a most important branch of national manufactures, principally concentrated and carried on in this district, which is usually denominated 'The Staffordshire Potteries'; that the population of this district, including the large towns of Hanley and Shelton, Burslem, Lane End, Stoke-upon-Trent, and Tunstall, with other intermediate and subjacent places, and amounting to about 70,000 souls, is, both males and females, chiefly engaged in the manufacture of china and earthenware, and the various subsidiary occupations; that of this number a large proportion is employed in the decorative and ornamental branches of the Potting Art, as design-

* An advertisement which supplies information concerning the progress and plans of the Liverpool Art-Union will be found in another column.

ers, modellers, copperplate-engravers, china and earthenware painters and gilders, &c., these branches being so essential and intimately associated in every stage of the Fictile Art; that your memorialists have heard with much satisfaction that Branch Schools of Design have been established in various parts of the provinces, the object of which is to impart instruction of a superior and substantial character to young people engaged in the Manufacturing Arts, with a view to the improvement and perfecting of these Arts, and their advancement in style, such as to preclude the rivalry of foreign nations.

"Your memorialists, therefore, humbly but earnestly pray that a Branch School of Design may be established in the district of the Staffordshire Potteries, on such a scale and plan as may afford efficient instruction in the Arts of Drawing, Modelling, Designing, and Decorating to the youth of the various towns of this district."

At present, we believe, there are some difficulties in the way of a compliance with this request. We trust, however, they will be speedily removed. We feel deeply interested in the issue; and shall rejoice to report that a branch school will be established in this district, perhaps the most important in England in reference to correct education in design.

NEWCASTLE-UNDER-LYNE.—The collection of works of Art lately exhibited in this town has closed. During the exhibition, Mr. Horsley's picture of 'Leaving the Ball' was disposed of; and also Hilton's famous sketch of 'The Duke of Wellington's Entry into Cadiz.' This, we believe, was one of the prizes at Mrs. Parkes's "Distribution." It was, if we are rightly informed, won by a resident in the neighbourhood of Newcastle, who has sold it for 250 guineas, the Duke of Wellington being the purchaser. The history of this picture is curious; we may give it one of these days. It was originally one at a sort of national "competition,"—where, in the estimation of connoisseur "judges," it was surpassed in excellence by a huge mass of allegorical canvas,—the produce of Mr. Ward, R.A.; consequently Mr. Hilton never carried the subject farther than this sketch. The world has, therefore, sustained a heavy loss; and the wise arbitrators have a mortal sin to answer for.

WILTSHIRE TOPOGRAPHICAL SOCIETY.—A few gentlemen of the county of Wiltshire have associated for the purpose of producing topographical accounts of its different parishes. One volume has been published, containing a "History of the Parish of Grittleton," by the Rev. J. E. Jackson; and also an "Essay on Topography," by J. Britton. The latter is the work of a veteran in the science, and, as it displays a comprehensive knowledge of the subject, it will be eminently useful to all who may be desirous of acquiring a critical knowledge of this branch of literature. Besides the essay, there are two copious glossaries—one explanatory of the peculiar terms used in the Domesday Survey, and the other of such general topographical and archaeological words as are employed in the manuscripts and published works of old authors. The volume also contains an account of the national records preserved in the principal offices of the kingdom. Mr. Britton is now preparing a topographical history of his native parish, Kington St. Michael's, with a copious memoir of the life and writings of John Aubrey, which it is expected will be completed early in 1845. It appears, by the Report of the Council, that Mr. Poulett Scrope, M.P., of Castle Combe, is engaged upon an account of that parish, and notices of its manorial lords, the Fassiffs, &c.

BRISTOL.—In this city there is likely to be "a stir" that will remove from it the reproach that has seemed to hang over it like a perpetual darkness. We believe, however, the good will be the work of a stranger. It is said that a lady has bequeathed £3000 to establish in Bristol a Society of Arts in connexion with a School of Design; and that the member, Mr. Miles, whose collection is famous throughout Europe, has also made some proposals of immense importance in reference to the Arts. We shall be able, we hope, to be more explicit next month.

BIRMINGHAM.—The Royal Art-Union for Birmingham and the Midland Counties is proceeding under very favourable auspices. (We refer to it in page 18.) Meanwhile "sales" from the Exhibition of the Society of Artists are progressing very slowly. At present we can report only the following: we trust, however, we give but the commencement of a long list:—*'Portrait of Basante, a Native of Calcutta,' W. Underhill; 'The Attachment Detected,' A. Derby; 'Political Abstraction,' T. F. Marshall; 'Distant View of Kenilworth,' F. H. Henshaw; 'View at Cranford, Middlesex, with Gipsy Encampment,' F. H. Henshaw; 'Monument of Sir Thos. de Erdington, Aston Church, Warwickshire,' A. E. Everett;—Rev. Mr. Roberts, Aston; 'The Master of Ravenswood, on the Evening of the Contemplated Duel'—"The Bride of Lammermoor," J. Hill.*

MANCHESTER.—George Jackson, Esq., Hon. Sec. to the Manchester School of Design, has read a paper in the theatre of the Royal Institution, and again at the Athenaeum, "On the means of improving public taste in reference to Art, with the view of exciting the attention of the authorities to this important object, in the general movement that is making for improvement." It gave unusual satisfaction, and, inasmuch as it has been very largely extracted in the *Manchester Guardian*, we may describe it as not only an ably written and remarkably eloquent address, but one which is likely to be followed up by active exertions on the part of those who heard it. At the Athenaeum, especially, it was followed by an animated discussion, in the course of which many wholesome and impressive truths were elicited from Mr. Cobden, Mr. Louis Schwabe, and others. Mr. Cobden said—

"It was highly important that we should improve our designs, to meet the improved taste of our customers in every quarter of the globe. He could not doubt that the English people would be equal to this increased demand upon their talent."—Mr. Schwabe "felt confident that there would be a demand for better work all over the world than at present; and therefore it was important that this country should educate clever artisans, because, if we did not, other countries would do so. (Hear, hear.) The demand for superior productions was not very large at present, but it was increasing; and, if we could not supply the demand, our customers would go elsewhere."—Several speakers urged the necessity of memorializing the Government, on the ground that many casts and duplicate specimens of works of Art deposited in the British Museum might be obtained, which could not be procured by any other means."—After the reading at the Institution, the Chairman, J. W. Fraser, Esq., "thought it was from want of early education here that our pattern designers, although they designed very well, did not design to suit the market, in consequence of which our calico printers had to spend enormous sums in London and Paris to procure designs. There were good designers, but there were no novelties in design in Manchester." In the course of some further observations he said:—"The number of pupils at present in the School of Design was 130; and he had no doubt that additional accommodation would soon be required. There were upwards of 600 pupils in the School of Design at Lyons, the population of which was not to be compared to that of Manchester."—We lament that it is entirely out of our power to convey even an idea of Mr. Jacobson's admirable address; we trust, however, it will be printed, when we shall bring it under review. As much do we regret that we can give no account of meetings—so pregnant with beneficial effects to all classes, the producing classes more especially. It is delightful to witness the enthusiasm—rightly directed—which pervades such assemblies. We find that the Council of the Manchester Royal Institution have again decided upon making their Exhibition of Modern Paintings, &c., a summer one, and consequently independent of such works of the Royal Academy and of kindred societies as have been exhibited in the same year. This, it seems to us, augurs well for the encouragement of Art. Although conscientiously called upon, in a recent number, to speak disparagingly of their late Exhibition as a whole, yet do we think that the time is not distant, looking at the manner in which the value of Art is taking root in that most important town and district, that artists, instead of doubting whether or not to send there the productions of their pencil, will feel it a gratification and a privilege to do so.

THE ROYAL ART-UNION OF BIRMINGHAM.—We call attention to the advertisement in our first page, by which it will be seen that the subscription lists of the Royal Birmingham and Midland Counties Art-Union will close on the 21st of January, and that the ballot will take place on the 30th of that month. We may here state that that Society, under an expectation of very largely increasing the fund to be devoted to the purchase of pictures by living artists, have, at considerable expense, secured engravings by one of the first line-engravers of the age, and extended its agencies throughout the United Kingdom; and that every prospect of an adequate return for their trouble and solicitude presents itself as the day of ballot approaches. The questions—as to the propriety of furnishing a fine engraving, and as to extending the agencies—are set at rest by the eminent success of the Art-Union of London. Precedent leads to better results than speculation. The distribution of a fine engraving into distant and, in many cases, obscure regions, is at once a principal inducement to subscribers, and is legitimately a part of the object held in view by such societies, namely, the extension and improvement of taste, while, at the same time, it secures every subscriber from risk as well as loss. We shall not, therefore, insist further on this part of the subject; but we cannot refrain from pressing upon the inhabitants of the provinces the very high importance we attach to the subject as a whole, nor from expressing our reasons why they will do well to step forward forthwith in aid of this Society.

During many years it has been an object with the people of Birmingham to establish a School of Arts in the midland counties; to naturalize, in the centre of their manufacturing populations, a body of *resident* artists, who, by superior attainment in Art, might communicate the principles of taste for design to those employed in the industrial arts; and the names of many of the first artists of the age, born and educated in the midland counties, attest the degree of success with which their laudable intentions have been attended: they have elicited the highest class of genius, but have not offered sufficient inducement to detain it amongst them, and to apply it to the exigencies of the provinces.

A time has at length, however, arrived, when additional devotion to the encouragement of native genius is required—when the support of high Art, side by side with the manufactory, must spring, not from mere partiality to Art, or from the pleasurable gratification arising from the contemplation of works of genius, but from the more imperative consideration of interest—not to touch on the higher results of its moral influence in society. It would fatigue the reader to enumerate the states of Europe that have already taken the Fine Arts under their protection for the improvement of design as relative to manufactures; the subject is too trite to be insisted on; but the inference from the fact is well worthy immediate consideration, for, unless the encouragement of *resident* artists be made an especial object with the people of Birmingham, her manufactures cannot very long maintain their superiority over the productions of European and even of American citizens. In

a word, elegance of design in manufactures can arise only from a delicate perception of the properties of Art; and this results only from years of devotion and from peculiarity of feeling. We say, therefore, support the school of artists at present resident by a timely aid to the Art-Union, and keep open the market for that talent which the School of Design is rearing to preserve the taste and excellence of provincial manufactures unassassable by the efforts of other countries.

IRELAND.

DUBLIN.—ROYAL IRISH ART-UNION.—On the 12th ult., the prizes were distributed to subscribers to the Royal Irish Art-Union. The report was first read by the excellent and indefatigable Honorary Secretary, Stewart Blacker, Esq. The funds have this year exhibited a falling off instead of an increase—circumstance attributed to the embarrassing position in which the Society was placed by the Legislature in the spring of the year. The diminution, however, is only one-fifth—£4000 instead of £5000—much less than might have been expected. The "legal" interruption had a still worse effect upon the exhibition, which contained no fewer than 300 pictures less than it did last year; while the funds received from visitors fell off more than one-half. Premiums were awarded for fine engraving, for etching, for wood engraving, for metal engraving, for gem engraving, for modeling, and for drawing from the life. Competition was sought for in reference to lithography, but no prize was awarded. Two fine examples of the art, executed in London by an Irish artist, were, however, awarded as prizes. The prints in progress were stated to be in very satisfactory states. The one for the coming year will be, by many degrees, the most important and valuable. It is engraving by W. Fox (who is to receive for it, it appears, the enormous sum of eleven hundred guineas!—the picture being one of Mulready's (an Irishman by birth), entitled "The Fight Interrupted," now in the truly noble and magnificent collection of J. Sheepshanks, Esq. Although much pressed for room this month, we cannot avoid quoting a beautiful and eloquent passage which closes the report:—"We are proud and happy in the increasing conviction that the great and true mission of Art and its influences are beginning every day to be more felt and appreciated amongst us. This consists in the civilization and refinement of mankind by the substitution of intellectual for sensual pleasures, and by acting on the judgment, the taste, and the imagination, turning the mind from violence and rancour to respect itself and our fellow-man."

We append a list of some of the leading prizes:—
 "Fortune Telling by Cuporessing," by N. J. Crowley, £75.
 "The Letter from Sea," by A. Redgrave, £60.
 "The Shebeen House," by Catterton Smith, £50.
 "Which is the Puriest," by J. Tracey, £50.
 "A Regular Set Down Four Miles out of Town," by M. A. Hayes, £50.
 "River Scenery on the Teign, Devon," by T. R. Lee, £50.
 "Penning the Flock—Sunset," by J. Stark, £40 (Archbishop of Dublin).
 "Gull Shooting—Isla of Jersey," by John Tennant, £40.
 "Road to the Farm," by T. Creswick, £40 (J. W. Calcraft, Theatre Royal).
 "A Fisherman of the Abruzzi Mountains," by J. Inskip, £30.
 "Boulogne Sands—Ship on Shore," by M. Kendrick, £30.
 "Mill Dam, Llanrion, Brittany," by W. Oliver, £25.
 "The Countess de Grey." "Country Ale House," J. H. Boddington, £25 (Archbishop of Dublin).
 "Window during the Carnival," by A. Elmore, £25.
 "The Pilgrim," by M. Wood, £25.
 "Summer," by H. Jutam, £20.
 "The Covenanter," by G. Sharpe, £20.
 "Highland Scene—Loch Leven," by H. McCallagh, £20.
 "Ripallo, Gulf of Genoa," by H. H. Horsley, £17.
 "The Houseless," by J. H. Foley, £15.

We regret to find in so respectable a paper as the *Dublin Evening Packet*, a long protest against the Society, on the ground that they have purchased several pictures painted by English artists. Now this is most liberal—most unjust. To say nothing of the miserable "exhibition" the Royal Hibernian Academy would have if there were no English contributors, we need only refer our contemporaries to the list of purchases made by the subscribers to the Art-Union of London—among which there are very many productions by artists natives of Ireland. Away with this continual and most pernicious effort to draw a distinction between men born in Ireland and men born in England. Is this most unwise and most evil feeling to increase in strength in the one country in proportion as it becomes weak in the other? Of the Royal Academy of Great Britain there are some seven or eight members who are Irish—the President being an Irishman. We have never yet heard in England that, as far at all events as the Arts are concerned, the being an Irishman is a disadvantage—and we know that last year Mr. M'Dowell, an Irishman, was elected an associate of the Academy, although he had no sort of recommendation but his abilities. We trust the Committee of the Royal Irish Art-Union are far too wise and enlightened to listen to so degrading a proposal as that we find in the *Evening Packet*—to do so would be to doom the Arts in Ireland to perpetual mediocrity. This plan of "exclusive dealing" is unfit to be associated even in thought with a Society such as that to which we refer; and we blush for a journalist—respected and worthy of respect although we know him to be—who could so far forget his duty to his country and mankind as to counsel it seriously for a moment.

* The artist is Mr. E. Templeton. "It is gratifying," says the report, "to know that the only artist who, in the highest department of this style, has been able to compete with the long-practised German and French schools, and excel them, is an Irishman, and formerly a student of the Royal Dublin Society."

SOCIETIES IN CONNEXION WITH ART.

INSTITUTE OF THE FINE ARTS.—On the 30th of Nov. a general meeting of the members was held, at the rooms in Newman-street, "to take into consideration the code of laws to be submitted to the Council, and for other business." Mr. Knight, R.A., was in the chair; and the Secretary commenced proceedings by reading a report—a sensible and exceedingly well written document—which might be advantageously printed. It alluded to the gratifying result of the "experiment" made by artists—to the increase of members—the "steadily progressing" improvement of the Society—the prospect of obtaining "more commodious premises"—the hope of adding largely to the library—to the cheering aid which the Arts were now receiving from the Government—and to the various other topics of interest to the profession. The laws for the government of the Society were then read—paragraph by paragraph—discussed, subjected to a few trivial alterations, and adopted. No attempt was made to abrogate that most unwise and pernicious "law" which prevents any person who is not "an artist professional" from taking any share in any discussion, or in any way interfering, directly or indirectly, in the business of the Institute—although from such persons, misnamed "honorary members," the annual guineas is demanded. To this absurd exclusion we may, no doubt, attribute the fact that, excepting ourselves, there was not a single honorary member present. Once again we call upon artists generally to be active in reference to this Society. It will be impossible for it to effect much good without numbers—from numbers come adequate funds.

THE GRAPHIC SOCIETY.—This Society commenced its meetings for the season on the second Wednesday of December—they will take place, as usual, on the second Wednesday in the months of January, February, March, April, and May. The first meeting was largely attended; nothing, however, of peculiar interest was exhibited, if we except a portfolio of rare and curious drawings, made in Guiana, by Mr. Goodall—another worthy son of the distinguished engraver, who has been travelling, and labouring at his vocation, in that "new" country.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.—The first ordinary meeting of the present session was held on Monday the 2nd of December. Mr. Papworth, Vice-President, who was in the chair, expressed his regret that Earl de Grey was prevented by absence from town from presiding on that occasion. He urged on the members generally the necessity of contributing papers, and of otherwise aiding the Council to carry out the objects of the Institute; and expressed a hope that the junior members, amongst whom there existed a considerable amount of talent and information, would not allow their modesty to prevent them from imparting that information to others. We wish the worthy Chairman had, at the same time, called imperatively on the *elder* members of the profession to communicate some of the results of their experience, few of whom have ever read a line or addressed a single observation to the Society since its establishment. Some prizes having been distributed to the students for the best sketches and designs made during last session, the Honorary Secretary read some observations on the painted decorations of the early Italian churches, communicated by Mr. C. H. Wilson, and which were especially illustrated by drawings from the Church of St. Francesco di Assisi. The sessional meetings will be held on every alternate Monday—the second and last Monday in each month—during the months of January, February, March, April, May, and June, at 16, Grosvenor-square.

THE WYKEHAM SOCIETY.—Under this name a new society has been formed, "for the advancement of knowledge upon architectural and antiquarian subjects." We rejoice to record any additional proof of the increasing desire to obtain and communicate information upon these important topics. A spirit is abroad—active for good. This Society holds meetings at No. 1, Lincoln's-inn-fields, on every alternate Wednesday during the year—excepting the months of July, August, and September; and at each meeting a member—"in rotation"—reads an original paper on some topic connected with Architecture, Antiquities, or Art.

VARIETIES.

IMPORTATION OF WORKS OF ART.—Considerable misunderstanding seems to exist on this subject. The act referred to is that of the 7th Victoria, cap. 12, entitled "An Act to Amend the Laws relating to International Copyright." It relates to "books, prints, articles of sculpture, and other works of Art," to be defined in any order in council for carrying the provisions of the act into effect, and which order when issued is to be deemed and taken to be a part of the act. The fourteenth section of the act explains its intent and meaning. It enacts that no order in council shall have any effect unless it shall be therein stated, as the ground for issuing the same, that due protection has been secured by the foreign power so named in such order in council, for the benefit of parties interested in works first published in the dominions of her Majesty, similar to those comprised in such order.* It is, therefore, clear that full reciprocity is requisite. No treaty with reference to the provisions of this act has been made with any foreign power, and consequently no order in council has been issued. There appear to be great difficulties in the way of forming such treaties, and they have not been yet surmounted. The reduction upon foreign prints is precisely one-half—i.e., "Prints and drawings, plain or coloured, single, each one halfpenny; bound or sewn, the dozen, 1s. 2d." In this act we have a new evidence of the absurdity of legislating in ignorance of the subject legislated for. Not only are prints of the value of four guineas charged at precisely the same rate as those valued at four farthings, but drawings which may be worth, and do produce, fifty guineas each are subjected to no higher duty than one halfpenny.

THE QUEEN sat for a bust to Mr. Gibson, a short time previous to his departure for Rome. He is commissioned to produce a full-length statue of her Majesty. The Queen and her Royal Consort were highly pleased with the work of the accomplished sculptor; whom they received and treated with marked urbanity and consideration—with a gracious delicacy, indeed, which made the artist at once at ease in "the presence." Two or three slight incidents occurred during his visits to Windsor which are worthy of note, as exhibiting her Majesty's generous thought in regard to the pleasures of her subjects. Mr. Gibson's attention was directed to the position occupied by a statue, the work of Wyatt. Passing into another apartment, a place was pointed out as that originally selected for it. Gibson saw at once that this was a site far more advantageous to the production of his friend; and said so. Her Majesty immediately replied, "I think with you; but if placed here *the people would not be able to see it.*" During one of the sittings the Prince of Wales was brought into the room. Mr. Gibson said, "Your Majesty, I am a Welshman; will your Majesty allow me to kiss the hand of the Prince of Wales?" The Queen looked pleased—and was pleased; and the sculptor knelt and "did his devor as a courtier."

THE ROYAL ACADEMY LECTURES of the season have commenced. We have more than once explained that, inasmuch as it is impossible for us to publish these lectures on so extensive a scale as to render our abstracts of any value, we prefer merely to announce that they are in course of delivery; those of Mr. Green have been finished; those of Mr. Howard are about to begin; Mr. Phillips will not, we believe, deliver any this year, in consequence of the state of his health.

M. WINTERHALTER is at present in England. He is, we believe, commissioned by Louis Philippe to paint a picture of the ceremonial in the Chapel of St. George at Windsor when the King of France became a Knight of the Garter. We find it stated in a French paper that the artist is also to commemorate the interview between his Majesty and the Lord Mayor and Aldermen of London City.

THE BRITISH INSTITUTION.—The Exhibition of works of Art by British Artists will be again opened early in February; contributions must be sent, in the usual manner, to the Institution on the

* Provided always, that in case the privileges granted by any treaty to any foreign country, in respect of which any such order or orders in council as last aforesaid shall by virtue of this enactment be issued, shall have been granted conditionally, such order shall expressly declare that such foreign country hath duly fulfilled the conditions required in return for such privileges, and that it is entitled thereto.

13th and 14th of January. Artists are aware that no picture that has been previously exhibited, either in London, in the provinces, or, we believe, Scotland or Ireland, is eligible for admission according to a recent rule of the Directors.* We trust this arrangement may add to the interest and value of the collection; there can be no doubt that it will be an immense boon to many artists, not only because several will be admitted who would have been rejected under the former system, but because some must now be well placed who have been accustomed to positions as nearly as possible to the floor or the ceiling. We earnestly hope the Directors will this year do their duty; attend to the "Hanging" themselves, and not delegate the difficult and onerous task to a single gentleman who is incompetent to the due discharge of it.

DESTRUCTION OF EARLY PAINTINGS.—At the late meeting of the British Archaeological Society, at Canterbury, Mr. Wollaston described some very curious mural paintings in East Wickham Church, which were about to be destroyed by the erection of a monument; and called for the interference of the association to prevent this act, if possible. Resolutions were passed, letters were written, and we entertained the belief that the interference had been successful. We regret now to learn this is not the case. At the first meeting of the Institute of British Architects, held on the 2nd of last month, after the reading of a paper on the painted decorations of Italian churches, Mr. G. Godwin stated that, notwithstanding the expression of public opinion which had been made, the paintings in Wickham Church, he was informed, were doomed to immediate destruction, and he urged the meeting to use their influence against it. We cannot find terms sufficiently strong to express our condemnation of the proposed obliteration. It is not that works of this description have any special beauty: they serve to elucidate and illustrate the early history of Art; they are the handwriting of the nation, so to speak, at a particular period of its age, and once destroyed can never by any possibility be reinstated. The white-wash which covered the paintings has been removed from the east wall, and the whole of the decorations exposed. The other walls are still covered up; but it is evident that they also are painted in the same manner. We sincerely hope these very curious specimens of early decorative art may yet be preserved. [Since the above was written the abominable Vandal has completed the work of destruction. Let him be *anathema maranatha!*]

THE ROYAL ACADEMY.—On the 10th of December—the anniversary of the foundation of the Royal Academy—premiums were, according to custom, distributed to certain students of the Royal Academy—the said premiums consisting of nine silver medals and one book! We understand that the exhibition of "copies" was lamentable in the extreme; there were no prizes for original compositions of any kind—consequently, none were exhibited; and, if we are to accept the testimony of the President, the competition was such as to make us thoroughly ashamed of our "school." "He regretted to say, that in some classes a proper seal had not been manifested. In the class of painting there were but two competitors; in that of modelling from the antique, but two also; while in the class of die-sinking there was no candidate at all. He exhorted the students to exert themselves in the competition in the intermediate year, as well as in the more important award of prizes which took place every two years." The "more important award," we believe, alludes to the addition of a gold medal, which the "reduced annuities" of the Royal Academy give as a present to some gentlemen every third year. The President, we find—according to the only published report of his speech to the students, which extends to about twenty lines—said something about mediocrity, which, no doubt, some

* This resolution does not appear to have given unmixed satisfaction. It was supposed that the rule which prohibited pictures seen publicly elsewhere would have reference only to those that had been exhibited in the metropolis. It seems unnecessary to exclude those which have been merely hung on the walls of a provincial town; the arrangement will produce evil in one of two ways—it will either weaken the provincial exhibitions by inducing artists to withhold from them new pictures; or it will deprive artists of a resource other than that which the provinces supply. Still it may work advantageously by rendering the collection at the Institution richer and more original than it would otherwise be.

of his neighbours, right and left, appropriated to themselves:—"They should," he said, "recall that mediocrity in Art was nothing. There was no medium in the Fine Arts between admiration and contempt; and the well-known sentiment of the poet on this subject was founded in truth and observation of nature:—

"Of all vain fools, with coxcomb talents curst,
Bad poets and bad painters are the worst."

The premiums were thus distributed:—To Mr. W. Gale, for the best copy in the School of Painting, a silver medal and the lectures of Professors Barry, Opie, and Fuseli; to Mr. Healing, for the next best copy, a silver medal; to Mr. W. Gale (the gentleman mentioned above), a silver medal, for the best drawing from the living model; to Mr. A. Gatley, a silver medal, for the best model from the life; to Mr. G. Lowe, a silver medal, for the best architectural drawing of St. Mary's, Woolnoth; to Mr. W. Dean, a silver medal, for the second-best drawing of the same; to Mr. Healy, a silver medal, for the best chalk drawing from the antique; to Mr. Roan, a silver medal, for the second-best drawing; to Mr. A. Brown, a silver medal, for the best model from the antique.*

"DECORATIONS" OF THE ROYAL EXCHANGE.—The labours of Herr Sang are completed; we have now, therefore, an opportunity of speaking of the entire effect, which is so utterly mean and insignificant as to remain a memento of the execrable taste of London city. The whole is compiled of ill-assorted arabesque scraps, culled here and there according to the opportunities of the artist, and dovetailed together on the walls of the place appointed for the daily transactions of the wealthiest and most powerful body of men who have ever distinguished themselves in commerce. The vulgar glare of the tawdry red and white ceiling is here and there broken by a few attempts at heraldic blazon—the shields encircled by chaplets, supported by ribands held in the beaks of two unhappy crows. These alternate with a selection of the most unworthy tailpieces, selected from the penny story books of the last century, being composed of rakes and beehives, little boats, stumps of trees, and true-love knots. The walls are flowery with vegetable *monstra*, which the most playful botanical idealist never could have contemplated. To be brief and serious, the refuse of Germany and France has been palmed as pure taste on—whom? Is it the architect? We can by no means absolve him from participation in this atrocious abuse. The merchants of London will thus daily contemplate in their Exchange this wretched cacophony for which so much money has been paid, and which is cent. per cent. below the par of the stencilings of the French and German *estaminets* and winehouses; for we may assert, without fear of contradiction, that, in such of these places as are decorated, a style of Art much superior to this prevails. It is a most daring essay upon the public patience—a most direct insult to the city of London—inasmuch as it is a despicable style of Art, altogether inappropriate to the building itself, and without the remotest reference to the purpose for which it is intended—and dishonouring alike patron and artist, as displaying the one as totally destitute of genius as the other is utterly deficient of taste.

SOIREE AT THE SOCIETY OF ARTS.—Francis Whishaw, Esq., the distinguished Secretary of the Society of Arts, gave "an evening" on the 6th of Dec., in the rooms of the Institution. We have never witnessed a more successful attempt to combine intellectual pleasures with social enjoyments; while nothing was unattended to that may be supposed to give zest to mere parties collected for amusement, the host had taken especial care that all the influence his position gives him should be exerted to gratify the men of science, letters, and the arts, he had assembled round him; and to whose information he thus ministered while forwarding the interests of certain "inventors" he had invited, and at the same time advancing the high purposes of the Society. Here, on this occasion, we believe for the first time, was shown the process of anastatic printing (referred to else-

* We are unable to say if the subject be or be not worth any larger space than we have given to it; for with that "liberality" which distinguishes all the acts of the Royal Academy, and that desire for the spread of improvement which is its great characteristic, the members take especial care that, if the public and the profession cannot be enlightened by their labours, at least they shall not be misdirected. "Ignorance is bliss!"

where); a singular mode (secured by patent) of producing ice in July *d l'instant*; some ingenious and humane improvements in connexion with the economy of bees; and various other useful and interesting matters literally "too numerous to mention." The Arts were not forgotten; the tables being crowded with various examples of cases in which science had been brought to bear upon them. Altogether the evening was one of the pleasantest and most profitable we have ever passed.

"ENCOURAGEMENT TO ARTISTS."—An advertisement thus headed will be found in another column. It has appeared elsewhere, and we have, consequently, received several letters of inquiry concerning it. We, therefore, thought it our duty to obtain necessary information—the result of which is our belief that the advertiser, whatever may be his motives (and we have no doubt they are equally just and generous) has adopted a very foolish mode of accomplishing the object he professes to have in view. We cannot discuss the project at much length; suffice it that the pictures to be sent for competition, both historical and landscape, are to be of size somewhere about six feet by five; that, when the £100 and the £50 have been paid to successful candidates, the pictures are to be the property of the advertiser: so that, if they should turn out to be really good ones, he will have made a capital bargain. Moreover, each competitor who sends in a work—painted, architectural, or "invented," as the case may be,—must send a guinea with it, or it will not be admitted; further, the works so collected will be exhibited to the public on payment at a certain rate; further, if a sufficient number of works be not sent in, there will be no award of prizes, and no exhibition; further, if there be contributions enough, the prizes are to be adjudged by each contributor having a vote—which, of course, he will give to himself. So that, after all, no award whatever might take place. The project is exceedingly absurd; it would seem to merit a term far less courteous, but that it is in a degree sanctioned by Mr. Whishaw, Secretary to the Society of Arts—in his private capacity, however; for the Society are in no way connected with a plan so ridiculously futile.*

THE BOCCIOU LIGHT.—We rejoice to state that the monstrosity which for some months past defaced the neighbourhood of Charing-cross, has been removed—all traces of the blot are erased effectually. We wish we could say as much for the long column, the brace of pepper-boxes, and the pair of puddle-docks in the same vicinity.

THE ALTAR-PIECE FOR BERMONDSEY.—Our readers will remember that some months ago we published an advertisement stating that the late John Harcourt having bequeathed £500 for the purchase of an appropriate altar-piece for St. James's Church, Bermondsey, and the trustees having failed to find one, they offered that sum to an artist by whom such an appropriate picture might be painted. The advertisement was for "sketches," to enable a decision; the subject was "The Ascension"; the sketches were to be 36 inches by 17, and the picture to be 11 feet wide by 23 feet in height. The trustees, unhappily, gave too little time for preparation—something less than three months. Nevertheless the bait was a tempting one; and on the 4th of Dec. (the day named for sending in the "sketches") we understand no fewer than 72 sketches and 8 cartoons were received by the trustees, at the committee-room of the workhouse in Russell-street, Bermondsey. At present, we believe, no decision has been made; but we are given to understand that either two or four members of the Royal Academy have been appointed as "judges." We are also informed that "two or more" members of the Royal Academy are among the competitors. We shall not forestall the remarks we may have to offer on this subject next month.

CONSERVATOR OF ROYAL PICTURES.—The death of Sir Augustus Callicott has caused a vacancy in this office. We trust and believe it will

be filled by an artist equally eminent for excellence in private life and for abilities as an artist, with the advantage of being more efficient for the due discharge of official duties.

THE QUEEN'S SUMMER HOUSE.—The Summer House in Buckingham Gardens is rapidly advancing towards completion. When finished, we believe, it is the intention of his Royal Highness to command the publication of a series of prints, exhibiting its several details—of course, including the frescoes. They will be curious, deeply interesting, and highly important. Of the eight frescoes, to be contained in the principal room, that of Mr. E. Landseer is still unfinished; that of Mr. Eastlake is completed—it will suffice to say it is in all respects worthy of him. Mr. Dyos is painting one of the eight to supply the place filled for a short time by that of Mr. Etty, which has been removed. Among the most agreeable circumstances to be recorded in connexion with this work is this:—An English artist (Mr. Silus Rice, a student in the School of Design) has been employed in the decorative department; his work has been executed with very great ability, so as to vie—not with that of the prettiest hands we have been hiring from Munich—but with that of the best masters in Germany. Besides the principal room, a small chamber leading from it is also "fitting up" with productions of Art; for this apartment small frescoes are in progress by Mr. Townsend, Mr. Severn, the two brothers Doyle (worthy sons of the famous H.B.), and, we believe, Mr. Cope. Small basso-relievo are also in preparation, to be here placed, by Messrs. Bell, Stephens, and one or two other sculptors. We hail this "work in progress" as a good augury for the future of British Art.

LOUIS PHILIPPE'S GIFT TO QUEEN VICTORIA.—Some months ago the King of the French presented to the Queen of England a beautiful and valuable souvenir—a record and a remembrance of her Majesty's visit to the Chateau d'Eu. It is a volume, magnificently bound, containing 32 drawings, examples of the ability of the leading water-colour artists of France. The subjects represent the principal events connected with the Queen's voyage and temporary residence at the Chateau. They are classed as follows:—1. 'Arrival at Tréport,' F. Barri. 2. 'The King goes aboard the Queen's Yacht,' Morel Fatio. 3. 'The Queen receives the King,' Isabey. 4. 'The French Queen receives Victoria at Tréport,' E. Lami. 5. 'Presentation to the Queen at Tréport,' E. Lami. 6. 'Arrival at Eu,' E. Lami. 7. 'Queen Victoria is saluted by the Troops and National Guard in the Courts of the Castle,' Karl Girardet. 8. 'Children of the Queen,' M. A. Dauzats. 9. 'The Queen's Chamber,' M. A. Dauzats. 10. 'The Queen's Cabinet,' Nolau. 11. 'Prince Albert's Chamber,' Nolau. 12. 'Presentation of the Queen in the Guise Gallery,' E. Lami. 13. 'Pavilion Montpensier, in the Castle Park,' Simeon Fort and Winterhalter. 14. 'Queen of France's Chamber,' Simeon Fort and Winterhalter. 15. 'Chamber of Madame Adelaide,' Renoux. 16. 'Promenade at Abont, Haon, and Tréport,' Simeon Fort. 17. 'Return by the Park,' Simeon Fort. 18. 'Salon de Famille,' Eugene Lami. 19. 'Déjeuné at Mont Orleans, Forest of Eu,' Simeon Fort. 20. 'Sortie by the Forest,' Marillat. 21. 'Concert in the Guise Gallery,' Eugene Lami. 22. 'Prince Albert at the Review of the First Regiment of Carabiniers,' Hipp. Bellangé. 23. 'Gallerie, Chateau d'Eu,' Tony Johannot. 24. 'Chapel at the Chateau,' Renoux. 25. 'Crypte of the Church St. Laurent,' Hipp. Sebron. 27. 'Relais at the Prince's Tree, Forest of Eu,' Simeon Fort. 28. 'Déjeuné at Sainte Catherine,' Simeon Fort. 29. 'Staircase of the Castle,' Camille Roquepin and Eugene Lami. 30. 'Dining-room,' Nolau. 31. 'Queen Victoria leaves Tréport in the King's Barge, 7th of September, at half-past eight,' Eugene Isabey. 32. 'Adieu on board the Royal Yacht Victoria and Albert,' Winterhalter. The whole is bound in scarlet morocco, enriched with the arms of England, and placed in a case of violet morocco, with the Queen's arms, forming a worthy memento of the royal visit.

COREGGIO.—We have been favoured by Mr. Herz, of Great Marlborough-street, with permission to inspect a collection of drawings—portions of cartoons corresponding with the cupola of the

Church of San Giovanni at Parma, which was painted in fresco by Coreggio, being one of his grandest works. These cartoons, it is said, were originally discovered in a house in Parma, mounted upon canvas rolled up, and generally not in very good condition; but they came from Rome into the hands of the present proprietor. They consist of ordinary middle-toned drab paper, the drawings being made with white and black chalk, without any tinting. Some of them appear to have been cut for the purpose of transferring the design to the plaster, but the outlines of the drawings have no mark of the stile, nor have they been punctured, but all have been ruled. They are for the most part the heads of the cherubim, with one or two figures of the choir, &c., all colossal, and intended to be seen from a distant point of view. Nothing can excel the masterly style of the drawing of those heads and figures: as we consider them they quicken into vitality with expression of surpassing sweetness. Each head is an essay studiously distinct in everything from all the rest, and when portions of the figures appear, here and there the drawing is powerful to a degree, the outlines being accurate and finely made out, and the parts being rounded and relieved with a very few touches. Coreggio painted in the Church of San Giovanni at Parma several oil pictures on canvas, but the cupola was his great work there. The subject is 'The Ascent of Christ to the Father.' The shadows in the cartoon heads are broadly rubbed in, and it might be supposed that, for a fresco to be viewed at such a distance, they also might be executed with equal freedom; but this is not the case, for the shadows in the fresco—that is in the flesh painting—are very carefully hatched in. This work was commenced in 1520 and finished in 1524, and in foreshortening is the marvel of its time, for the great work of Michael Angelo was not then painted. In painting ceilings Coreggio has succeeded in difficulties from which even Raffaelle shrank. These valuable drawings are not yet ready for public inspection, as they are not arranged in an apartment sufficiently large. We have, therefore, seen them under disadvantage; but, under whatever circumstances they may be viewed, they at once declare themselves the work of a consummate master.

MR. ROGERS'S LECTURES ON ANATOMY.—On former occasions we have expressed hopes that artists will avail themselves of the opportunities for acquiring knowledge afforded them by these lectures. Their peculiar advantages consist in placing the *skeleton*, the *dissected subject*, and the *living model* side by side, and demonstrating the structure from them. By this plan, errors which might arise from the study of one or the other alone, are corrected and explained. The subscribers have also the advantage of attending in the day while the *actual dissection* is going on, and of putting any *questions* to Mr. Rogers while preparing the subject for the *evening lecture*, as well as drawing from it. Mr. Rogers is well fitted for the task he has already twice successfully performed. He was a pupil of the celebrated anatomist, Sir Charles Bell; is a surgeon, and a lecturer at the Middlesex Hospital Medical School. At a time when great works are being called for by the country, it cannot be too strongly impressed on the minds of rising artists that a perfect acquaintance with bones and muscles is the only sure mode of understanding the human form; and that, however much the want may be hidden in small draped figures, there is no escape for ignorance in works of magnitude.

THE NATIONAL GALLERY.—This Institution, having been closed for the short period usual at this season of the year, is re-opened, and many of the pictures have been cleaned in a manner which brings them out almost as fresh and lustrous as if they had been but a short time from the hands of the artists. In the Hogarth Room the greater number of the pictures have been at least washed and re-varnished, and, from the fine condition in which they are, it is easy to conceive the additional brilliancy they have acquired. In our country pictures are cleaned in a style infinitely superior to the essays in this way of the dealers of the Continent: a circumstance arising from the extensive importations of works of Art, and the speculations continually hazarded therein. This fact is sufficiently apparent on a comparison, by remembrance, of works of the same period in the galleries of England, France, and Italy. In those

* In order to show how dangerous it is to recommend a project of this kind without due caution, we copy the following passage from the *Athenaeum*—where it never would have appeared if inquiry had first been made:—"As we have said, the entire offer is one of individual munificence, worthy of imitation, and suggesting the conviction that, if the City of Art had ten such righteous persons where she has one, great things might be effected for her restoration and embellishment."

of the last-named country the pictures have never been cleaned—nor have the old pictures in the National Gallery at Paris, by any such means as to restore them to a reasonable degree of freshness; but of the few pictures we possess none will suffer in comparison with the best-conditioned works in the galleries of Italy. Some of the pictures that have been recently added to the collection are among those that have derived great benefit from cleaning, as the Guido 'Lot and his Daughters'; Bellini's portrait of the 'Doge'; Rubens's 'Judgment of Paris,' &c. We may congratulate ourselves on the advent of Mr. Eastlake to the office he holds in the Institution, since the results are already so evident and advantageous. The value, indeed, of many of the works is enhanced in a high degree, through the judicious ministry of this accomplished artist.

THORWALDSEN'S WILL.—The last will and testament of this celebrated sculptor has been published at Copenhagen, and has excited an unusual interest among artists of all classes in all parts of Europe. He bequeaths to his native city, Copenhagen, all his works of Art, as well those at Rome and elsewhere as in Copenhagen, consisting of statues, bas-reliefs in marble and plaster, vases, intaglios, works in bronze and terra cotta, medals, pictures, copper plates, engravings, lithographs, drawings, books, and all objects of art and antiquities. His bequest is subject to the condition that a museum be built expressly for their reception; that the collection bear his name, and be not at any time added to, or receive augmentation from, any other collection, but be preserved distinct; and that all works remaining unfinished at the time of his decease be finished by his pupils Freund and Galli. Then follow provisions for his adopted daughter and her children, together with a codicil, entering into details as to the management of the museum, and naming executors. The will is dated, Copenhagen, Jan. 25, 1843, and is signed, "Albert Thorwaldsen."

THE CHURCH OF ST. PAUL, HERNE HILL.—This exquisitely beautiful church was consecrated on the 21st of December by the Bishop of Winchester. It is small, not intended to contain more than 700; but in its exterior and interior it may be described as one of the most perfect examples of modern times. The architects are Messrs. Alexander and Stevens; and we understand the cost of the entire work does not exceed £7000. This sum, however, is of course independent of the "gifts," of which there have been many. The whole of the windows have thus been "presented;" and the encaustic tiles, with other decorations, are the donations of Messrs. Copeland and Garrett. Moreover, the site was given by an aged lady, who, happily, was present at the ceremony; from her also came the communion plate. Yet, taking these facts into due consideration, the expense of the beautiful edifice seems singularly small. It is a very happy attempt to restore the leading characteristics of the ancient churches; there are neither galleries nor pews—those modern atrocities which destroy all grace; the oak roof is painted with judgment, and after good models; the windows are all of stained glass—executed by Messrs. Ward and Nixon, who deserve the highest praise for the taste they have displayed; encaustic tiles occupy the space between the entrance and the altar: the altar is also covered with them, but among them here and there are introduced porcelain slabs, with the Royal Arms, and the arms of some of the more liberal donors by whose contributions the structure has been raised. The pulpit also contains a series of slabs in porcelain, very admirably painted, and having a remarkably fine effect. The *glare* we apprehended from such novelties in decoration is altogether prevented by the stone work, in which they are, as it were, imbedded. At so late a period of the month—when many matters are pressing upon us—we can give no more than this brief notice of one of the most beautiful and interesting of the modern churches of England.

"ART-UNION PRIZE ANNUAL."—An advertisement thus headed will startle our readers. It announces the progress of a volume which shall contain engravings of the whole of the works of Art selected as prizes by the prize-holders at the late distribution of the Art-Union of London—such works being in number no less than 250! And this extraordinary assemblage it is designed to issue at no greater cost than one guinea and a half! We live in strange times, certainly, when a publisher

boldly undertakes to produce 250 engravings for the sum of 31s. 6d., i.e., about three halfpence each. Moreover, it is intended that a similar work shall be issued annually—i.e., that every year every picture selected as a prize shall be engraved in this publication. We confess, when the plan was first communicated to us, we had no idea that the prints could be anything but mere "scratches;" a specimen, however, has been submitted to us; and we do not hesitate to say that, if the whole of the series be equal to this example, the work will be not only one of great interest and merit, but the cheapest that has ever been issued in this or in any other country. The plate to which we refer, as having been laid before us, contains engravings—in a mixed, but very effective style, of line, mezzotint, and aquatint—of five of the pictures: four of them being small, probably about 4 inches by 3; the other being about double the size. Of course judgment will be exerted to give greater or less prominence according to the importance of the picture. We believe the project is sanctioned, although not directly authorized, by the Art-Union Committee. The collection will be most curious, most interesting, and, no doubt, decidedly popular; it will have attractions for a very large mass of people. It will be a singular "catalogue" of the productions of the day. If it contain some subjects of an inferior character, a very large proportion will be of considerable merit; and the fact that the picture is to be "multiplied" will suggest—first, to the painter to exert greater thought and labour in its production; and next, to the prize-holder more judgment and deliberation before he makes the selection. On many accounts we are disposed to welcome this very novel guest to our table; but as next month we shall publish with our journal one of the specimens, we need not prolong our remarks. The reader will find the plan fully detailed in the advertisement.

PRESENTATION OF PLATE.—We have been permitted to examine, at the establishment of Messrs. Catchpole and Williams, 120, Regent-street, two very beautifully-executed circular dishes, in silver gilt, presented to St. Bartholomew's Hospital by the President thereof, Mr. Alderman Lucas. The centre of one of these dishes is filled with an elaborate design from the parable of the Good Samaritan, in bas-relief; the subject of the other is taken from the cartoon by J. P. Davis, Esq. (exhibited at Westminster-hall), which illustrated the heroic humanity of Sir John Lawrence, Lord Mayor of London, who, during the plague of 1665, visited the sick and dying as an angel of healing mercy. The works are fine examples of consummate skill in the art; and reflect the highest credit on the artist, whose name, unhappily, is not mentioned.

REPORTS.—GOVERNMENT SCHOOL OF DESIGN.—The Reports presented to the Council by Mrs. M' Ian and J. H. Townsend, Esq., have been printed. The former gives the results of experience obtained by visits to the porcelain manufactory at Sèvres, and subsequently to our own manufactories in Staffordshire—the establishments of Messrs. Copeland and Garrett, Minton, Ridgeway, Wedgwood, and others. It is a brief but highly satisfactory document—in all respects creditable to the observation and ability of the lady who presides with so much honour to herself and advantage to the pupils over the female branch of the Government School of Design. Mr. Townsend's Report is a work of some length:—it is exceedingly valuable. We shall extract largely from its pages next month.

THE ARCHAEOLOGICAL ALBUM.—A work under this title is on the eve of publication by our esteemed friend and valued correspondent, F. W. Fairholt, Esq., F.S.A., to whose knowledge and industry the readers of the *Art-Union* are indebted for much pleasure and much information. An advertisement inserted elsewhere will explain the nature of the production, which we may cordially recommend, not alone from the "prospectus," but from what we know of his zeal, ability, and experience. The subject is making rapid way in England; a spirit is abroad working for good; the result will be the preservation of much treasure that yet remains to us, notwithstanding the besotted ignorance of vandals like him of Wickham. We anticipate much service to the cause from the labours of Mr. Fairholt in association with so learned a scholar as Mr. Wright.

APPLICATION OF MACHINERY TO THE MANUFACTURE OF EARTHENWARE.

THE newspapers have informed us that machinery has been successfully introduced into the manufacture of earthenware, and that the Trades-Unions of the operatives in the Pottery districts have called upon the men to resist such an innovation by every effort in their power. We have taken such a deep interest in everything connected with the Potteries that we cannot receive this intelligence without offering a few words of comment; for we hold the introduction of machinery to be necessary, not merely to the extension of our manufactures of earthenware, but to the continuance of their present prosperity. Every branch of industry in which machinery has been introduced has multiplied means of employment for all engaged in the business, by enabling our manufacturers to compete in the world's market with foreign producers. There are twenty times as many persons engaged in cotton-spinning that there were before the mule and the jenny were invented; and there is at least thirty times the amount of money paid in wages. The substitution of the cylinder for the block, so far from injuring the calico-printers, has given their business an immense extension, and has raised the average wages to all engaged in it.

The opponents of machinery in the Potteries have quoted the case of the hand-loom weavers as an instance to the contrary. It is no such thing: indeed, it is one of the strongest evidences that can be given of the value of machinery to the operative in sustaining his rate of wages. The remuneration of the hand-loom weaver has not been lowered because of competition with the power-loom, for power could not be beneficially applied to the production of a vast number of materials made by hand. But weaving by hand is a process which requires no great exertion of strength, skill, or intelligence: persons who have failed to procure employment as reapers in the harvest season, invalids who have been unable to pursue more laborious trades, and lazy persons shunning exertion either of mind or body, have had recourse to the hand-loom, and their competition has been the sole cause of the reduction of wages. As an additional proof that such is the case, we may notice that the wages of persons employed in the power-loom have suffered no reduction: a clear proof that machinery is a great element in the sustentation of wages. It may also be noticed that the wages of the stocking-makers have fallen to a miserably low rate, though no improvement has been made in the stocking-frame for more than a century; while in the lace manufacture, in which improvements have been recently made, the rate of wages has risen above the average earned by the operatives of England.

We should also wish to impress on our friends in the Potteries that no combination which they can form would be able to prevent the use of machinery; at most it could only effect the banishment of the trade to some other locality. When the Luddites destroyed the power-looms at West Houghton, the proprietors of machinery abandoned the place, and established themselves at Duckinfield and Stayleybridge; somewhat more than twenty years have elapsed since this happened, and now West Houghton is the most miserable, poverty-stricken village to be found in Lancashire, while Duckinfield and Stayleybridge are the most thriving towns in the north of England.

As we are neither manufacturers nor in any way connected with manufacturers, we cannot be suspected of any sinister interest in directing the attention of our friends in the Potteries to these pregnant facts. We must also notice the immense exertions that are being made in France, Germany, and America, to rival our manufactures and shut us out from foreign markets; if these are not met by corresponding exertions on our part, the trade of the Trent may be transferred to the Seine, the Elbe, or the Ohio, and the enemies of machinery will be the first to suffer from the consummation which their own perversity will have effected.

These observations will, we trust, be taken in the same feeling with which they are written. The more machinery is employed to supersede manual labour, the greater will be the scope for the development of the intelligence, skill, and ingenuity which elevate the mechanic into the artisan.

THE BRITISH MUSEUM & ENGLISH ANTIQUITIES.

NOT a little remarkable is it that in the year 1845, we should yet be entirely without a gallery, museum, or public collection of any kind of our own national antiquities, containing specimens not only of all the successive styles of Gothic architecture in this country, but also of contemporary productions in other branches of Art. Several hints have been thrown out of late in regard to such desideratum; yet, obvious as are its advantages, there is little or no prospect of its being supplied. Nay, it is both disheartening and mortifying to find that the idea of forming such a collection has been rejected in a quarter where it might have been taken with the greatest facility and the greatest propriety. It appears from an article in the "Civil Engineer," that about two years ago Mr. Lamb, the architect, addressed a letter to the trustees of the British Museum, earnestly but respectfully urging how highly desirable it was that specimens of Anglo-Gothic antiquities should be introduced into their building, and how eminently instructive, as well as interesting, such studies would prove, both to professional men and the public. This, however, produced no more than a brief and formal official reply from the secretary, purporting that the trustees were not prepared to recommend her Majesty's Government to provide in the Museum for any additional collection of the kind suggested. This, of course, quite shut—and not only shut but bolted—the door against anything further on the subject. Whether it received anything like due consideration at all is exceedingly doubtful, the secretary's reply being dated only ten days after the letter addressed to the trustees,—a very brief interval, not, indeed, for an answer, but for a final one in a matter calling for deliberate consultation upon it. No doubt it was unlucky that the author of the scheme did not bethink him of obtaining the signatures of some of his professional colleagues, and other individuals known to the public by what they have done for promoting the study of Gothic architecture and its history. A score of such names, including among them some of the principal members of the Institute, could hardly have failed to command a degree of attention not likely to be given to what proceeded from a single individual. In matters of the kind it requires that a good hearty push should be made in order to overcome the *vis inertiae* that will not yield to the gentle "tap-taps" of mere hints and suggestions. In all probability the trustees themselves are perfectly indifferent towards a class of antiquities for which no provision is made in the Museum, and which, having been so long unrepresented there, they may think ought to be neither looked for nor desired. Nevertheless, their own indifference might have given way to other considerations, had they had sufficient reason to suppose that there existed a pretty general demand for a collection of the kind suggested being added to those already formed in the Museum. They would probably then have thought fit to express their readiness to recommend the matter to her Majesty's Government, leaving this last to take upon itself the ungraciousness of refusal. It may be said that the public have no occasion for examining models and casts when they can behold the buildings themselves: the reply to which is, that the information and habit of observation acquired from such representations qualify them for taking greater interest in, and bestowing more earnest attention upon, actual productions of architecture. Besides which, a collection of the kind would possess the great advantage of affording direct comparison of edifices situated widely apart from each other; of becoming acquainted with many that are not to be seen without distant travelling, and by travellers perhaps only once in their lives.

REVIEWS.

LECTURES ON PAINTING AND DESIGN. By B. R. HAYDON. Published by LONGMAN and Co.

In the book before us, Mr. Haydon says he endeavoured "to found a school on the principles of high Art;" that his object was to implant principles of high Art in the public mind; "that," he continues, "was my calling, and I can answer to my conscience I fearlessly obeyed the impulse." He did obey it fearlessly, but not wisely. Had he professed less of *himself* he had effected more; had he dealt with the Academy as Pope Sixtus dealt with the College of Cardinals, he had been more respected for being less honest. Mr. Haydon has always presented himself a foreground figure in his sketches of the levelling of academies. He would have enjoyed a greater degree of consideration had he left himself out of the picture. No man has ever succeeded in the experiment of cajoling any set of his fellows out of certain prejudices in favour of their interests: in having failed in this, he fails in association with celebrities of all times; nor could he succeed in giving tone to public taste. This is not to be effected to the extent which he desired within the term of one man's life. If, therefore—and we speak sincerely and respectfully—Mr. Haydon would mix a little with even greater men, by a comparison of fortune, he would assuredly find that he has not so much to complain of as others who have complained less. Years ago we remember Mr. Haydon's honourable efforts, both with pen and pencil, to raise the standard of Art. The sincerity of those efforts cannot be questioned; but they, as might be expected from any such demonstration, were met with derision on the part of the "authorities," because he was enthusiastic and not wise. We have not space to dwell on the merits of the case between Mr. Haydon and his detractors; the little, therefore, that we do say must be said plainly. We observe, accordingly, that had each of the latter one tithe of the knowledge of their profession which is possessed by the former, it had in every way been more profitable to themselves, and more honourable to the school of which they profess themselves members. Instead of the utterance of unmeaning jargon and idle verbiage about Art and authorities, had they contributed to the Art or to the public as much information as is conveyed in one of his chapters, they had done more by this for their future reputation than by any works they may have been capable of executing. Mr. Haydon, through the thick and thin of his chequered fortunes, adhered to the delusion of a school. We have yet to learn of any good that ever arose from the following called a school—receiving the arbitrary precepts of one master. Name to us one painter of real eminence who ever painted like his master, and we will admit the value of such schools to the desiderated extent beyond the *mechanique* of painting. A school is made up of a body of followers, the best of whom do not paint like their master, while the greater number, or the worst of them, do: the former acquire reputation, the latter are never heard of. Raffaello used to appear at court attended by fifty pupils, "all of distinguished merit;" of these we now hear of some half dozen who are remarkable for not excelling in the style of their master. Whom do we respect of the imitators of Michael Angelo—whom do we remember of the Milanese school of Leonardo da Vinci? We esteem Dominichino, Guido, Albani, and others of the school of the Carracci; but not because they painted like the Carracci. The reputation of Vandyke does not arise from his imitation of Rubens, nor that of Gerard Douw from his pursuing the method of Rembrandt. Hence we say that these men, and others without number who might be instances, had been as great under any master, for they were not indebted to their masters for a communication of style, but only distinguished by their original manner of departing from their instructors. But to come at once to Mr. Haydon's school. We doubt not, indeed we know, that he laboured earnestly to instil his principles into his pupils; but which of those he enumerates can be instance as having at any time done anything in the particular path pointed out by him? Mr. Eastlake has graduated to the Venetians and Germans; and Mr. Lance is gone to fruit and still life; the Landseers to animal painting; Harvey is a "drawer of wood;" the paintings of

Prentice approach caricature; Chatfield is dead. These are the pupils of Mr. Haydon—to whom he triumphantly refers. And yet nobody can doubt the legitimacy of Mr. Haydon's views. He supposes here every reader to be ignorant of the subject. He takes him by the hand, and from the beginning leads him to the end, step by step, and promises him skill if he will faithfully live after his commandments; and he has reason with him—for stepping over his abstract and way-side observations, his information is sound and to the purpose. The volume contains seven lectures: in the first of which are considered a variety of questions bearing on ancient and foreign Art. In the second lecture he proceeds to the skeleton, which he describes; and compares it with that of the quadruped. The human head is described at length, and its important features all pointed out and recommended for close study. He then proceeds to the spine, the thorax, and the lower limbs, &c., in which part of the work the writer says:—"A foot unrestrained and free, is one of the most beautiful parts of the human body. Mengs lamented the few really antique feet we had! How he would have rejoiced could he have seen two of our Elgin feet fresh from the chisel of Phidias—teeming with life, skin trembling, and blood circulating! A real ancient hand or foot is a real treasure. Hands are less frequently found than feet, being more detached from support; we have two or three feet in the Elgin Marbles, and they are matchless. The feet of the Venus are antique, and are exquisite; the hands were added by Bernini, and are a disgrace to the statue." Hands and feet are among the most difficult studies of the figure, and we know that Mr. Haydon recommends them particularly to the attention of the student. There is among us a conventional manner of drawing hands very unlike nature. The hand has been a favourite study with many of the greatest painters; it was so with Vandyke, and West declares his partiality for it from the number of hands he introduces in his compositions. The third lecture is devoted to the muscles; and the remaining four to composition, colour, invention, &c. With respect to the amelioration of taste, and the consequent improvement of Art, Mr. Haydon observes:—"The first great step towards this essential information will be the establishment of a great central School of Design in London, with branch schools in all the great manufacturing towns; and the next, the principle of laying it down as an axiom never to be swerved from in any school, whether for Manufacture or Art, that the human figure is the basis of all power of drawing; and the last, the establishment of professors of Art at the great Universities, &c." We believe with Mr. Haydon, and have often expressed such belief even in the face of the croaking about "the sun of British Art being set"—we believe that it has not yet risen. Everything yet remains for the British school to do; and the movement in the true direction is about to commence, and must soon be felt. We have no all-sufficient school for the study of the figure—nothing approaching in anywise the liberality of the French, German, and Italian schools; but we are upon the eve of salutary changes. The new generations are forcing themselves upwards: they feel deeply the want of Institutions, and will not long be without them.

Mr. Haydon's book cannot be regarded otherwise than as a valuable addition to our Art-literature—inasmuch as it, unlike so many others, treats plainly of elementary study. We have treated upon treatise, and essay upon essay, from writers who are yet unacquainted with the alphabet of the art; hence the value of a practical work the result of practical experience. This Mr. Haydon supplies, although it is far too much and too grievously tainted with the egotism which has been the besetting error of his prominent career.

THEORY OF THE FINE ARTS. Introductory Lecture. By WILLIAM DYCE, M.A., A.R.A. Published by BURNS, Portman-street.

It is not necessary here to canvass, how briefly soever, the causes which have placed us in our distanced position—in the acquisition of pure taste in Fine Art—as compared with other schools. We have been open to the grave and emphatic reproaches of our neighbours, and these they have cast upon us without question of national relations. It is well, however, that the deficit in the

cycle of our accepted sciences is beginning to be seen; as soon as it is felt and acknowledged, the wherewithal will be supplied. After all, the link between Art and Nature is of a most mysterious kind—the tendency of each is illimitable—the study of each develops the other; in short, we may say of Art that, in the spirit of the mythological fable, it is the desiderated window, not in the human breast, but in the heart itself. Let us sit down with any of the philosophers whom we are accustomed to venerate: we acknowledge them most subtle artists in the essence, but do not call them so; we follow them in our material creations; and is not he who approaches nearest to them the most applauded? The Germans have most earnestly sought "purity" of style, and have carried what they consider to be such, down from the holy verse of the Pentateuch, even to the phantasmas of Ludwig Tieck, the idealism of Göthe, and the dignified dramatic histories of Schiller. To flatter the sense, or to appeal to the soul, has been the great principle of all Art. The Greeks, and, since them, certain schools of modern Art, have most skilfully touched the chords of sensual emotion; but the Germans have dissented from this, and profess to hold Art as another sublime language, sacred to religion alone. The Crusade was first preached in Italy by a sect of students from Vienna, and lectures have been delivered and papers written in support of the "seductive profanities" of the Italian schools; but even in Italy, say the earliest and latest of the opponents of the German heresies, "they converted even Romans to their principles." It must be admitted that the Germans have inquired more deeply into the history of Italian Art than the Italians themselves; and, even had there not existed the remains of the almost forgotten masters whom they follow, it cannot be believed that their enthusiasm would have profitlessly smouldered out. The Germans were far advanced in their inquiry, while the French were yet mystifying themselves with superficial distinctions and the mere proprieties of mythological painting—while they were, in reality, carrying into their Art a system of Greek and Latin hexameters, without the power of painting gracefully a sonnet or an epigram; but we find of late some deeply-thinking converts among them, who have laid aside what they call the epic, but what we call, not the dramatic, but the theatrical. It is according to the truth of the theory of Fine Art being eminently fitted for a branch of public education, and that truth being so tardily recognised among ourselves, that we find ourselves backward in our knowledge and experience. The void, however, is beginning to be felt, insomuch as to call for a remedy. The professorship of the Theory of the Fine Arts, held by Mr. Dyce at the King's College, is the first appointment of this nature that has taken place. His introductory lecture, which was delivered last May in the classical theatre of the College, commences with an apology for the delay which occurred before the commencement of the lectures; but he ingenuously adds, "whatever reasons of a private and personal kind may have existed, the real cause of delay has lain in the difficulty of determining how to make a beginning—a difficulty which every one must have experienced who addresses himself to the elucidation of a new subject-matter of inquiry, or at least of one which is new in respect to those who are likely to be his companions in the investigation."

In a subject so comprehensive as the history of Art it is necessary, for the sake of lucid treatment, that it should be considered under distinct heads and subdivisions; and the three systems—the Egyptian, Greek, and Christian—are the three great sections into which the history is best divided. We might even go as far back as Asiatic Art, which preceded the Egyptian; but these three divisions are directly correlative, and their history, it may readily be conceived, will be sufficiently ample. In speaking of his proposed divisions, Mr. Dyce says, "In considering, then, the history of Christian Art, I propose to divide it into five epochs or schools, which I term respectively the *Christian-Pagan*, the *Barbaric*, the *Asetic*, the *Pagan-Christian*, and the *Sensual*. I do not, of course, pretend that these names are very accurate, but they express real characteristics of the kinds and states of Art to which I have applied them, and are sufficiently correct for our purpose. I will briefly explain the application of these terms.

The Arts began to assume their new form under the influence of Christianity, while classical Art was yet flourishing, although debased; that is to say, almost immediately after the commencement of the Christian era. For a considerable period, as might be expected, the early Christian artists made use of the then current style or manner, and their works only differed from those of Pagan artists of equal merit in the use to which the current style was applied, and in the subjects represented. This age or epoch, reaching as low as the sixth century, I therefore term the Christian-Pagan: it was Christian in its intention, while its form remained in a great degree Pagan. The second age, which I have called Barbaric, commences with the extinction of Pagan Art, and the rise of a positively new and characteristic style, which is known by various names, corresponding with the countries where it flourished—such as Byzantine, Lombard, Rhenish, Saxon, or Norman. This epoch terminates in Italy, with the revival of the Arts towards the end of the thirteenth century, and with us and more northern nations, perhaps, a little earlier—about the period of the introduction of the Pointed style of architecture. The third, or Asetic period—and which I so term, as in the case of the Barbaric, from its intrinsic character—is that during which Christian Art reached its highest point of excellence. It brings us down to the revival of Pagan taste, towards the end of the fifteenth century in Italy, and with us somewhat later, when the school arose, which I term Pagan-Christian, because it presents a kind of antithesis to the earliest form of Christian Art;—in the one, Christian ideas having been superinduced in the debased forms of Paganism; in the other, forms of Paganism having been revived and superinduced on a debased condition of Christian sentiment. And lastly, the school which has been termed by Italian critics that of the *Naturalisti*, or followers of nature, and which I denominate the *Sensual*, as opposed to the Asetic, arose about the middle of the seventeenth century, and is distinguished by neglect of the ancient and approved types of sacred persons and things, and the substitution of a comparatively vulgar and unspiritual imitation of nature." The lecturer expresses a hope of being enabled during the next term to illustrate the first of these periods of the history of Christian Art, and observes, that the subject will be found of much greater interest than it is generally supposed to possess, associated as it is with the history of the unparalleled persecutions and calamities of the early Christians, who were obliged to perform the rites of their religion in the darkness of the excavations under the city of Rome; for it was these, the poorest and most despised of the Roman population, who first exercised Art according to the inspirations of Christianity. Any consideration of the claims of Art to be regarded as a science must involve a prolix discussion. It is enough, at present, to observe, that, much more than other systems admitted as sciences, Art refines the mind, and schools it in lessons of the most sublime philosophy.

THE ILLUMINATED CALENDAR AND HOME DIARY, for 1845. Publishers, LONGMAN and Co.

This is, in many respects, a rival to the costly missals of the middle ages—books, the production of one of which was the result of the labour of a whole life. It will be very difficult to convey an idea of its exceeding beauty; but those who are well acquainted with the originals which suggested the design will readily admit that, except as to the actual time consumed in the production, the copy is quite as important an acquisition as would be either of the treasures of early Art deposited in the stores of the collector. The "Illuminated Calendar" is copied from the calendar which prefaces a magnificent prayer-book preserved in the Bibliothèque Royale of Paris. It was once the property of Anne of Brittany—the consort, successively, of Charles VIII. and Louis XII., and is believed to have been presented to her on the occasion of her second marriage in 1499. Of this calendar the one before us is "an exact copy," excepting that the almanac is adapted to the year of our Lord 1845. A history of the work, and of those parts of it which have not been copied, precedes the volume, printed in black letter, with skilful introductions of words in

red. We extract a brief note which explains the purpose in publishing the transcript:—

"The present is an attempt to render mechanism an auxiliary of Art, as far as it is now practicable, and to point out the way to greater and higher efforts. The flower borders are printed entirely by the lithographic press of Mr. Owen Jones, and it is believed are excellent specimens of that delicate process. The figure subjects are coloured by hand."

To this it is added that "the volume will answer the purpose of the usual almanacs;" but there will be, we imagine, few of its purchasers who will deface the beautiful pages with ink-marks, except to record events that occur rarely in a lifetime—births or marriages, or some such holy festivals.

We might fill a page with descriptions of the embellishments,—they are of exceeding beauty; exhibiting the purest and best examples we have yet obtained of printing in colours by lithography. The work confers the highest credit upon Mr. Owen Jones, and upon all who are concerned in its production. We add, with pleasure, that "a volume of similar character will be published annually."

THE SERMON ON THE MOUNT. Published by LONGMAN and Co.

This is another novel and beautiful publication—the issue of Messrs. Longman also. The pages are ornamented much in the same way as that to which we have just referred; the subjects selected being copied from rare old missals. They are printed by Mr. Owen Jones, who merits high praise for the skill, taste, and judgment he has exercised in their production.

Such works as these two—"The Illuminated Calendar" and "The Sermon on the Mount"—are destined to take the places about to be vacated by the "Annuals," which have for some time given unequivocal signs of decay.

We rejoice that a class of works so decidedly new (on the principle that nothing is new under the sun) should have been introduced by Messrs. Longman; for, inasmuch as they can be produced only at enormous cost, and will be worse than worthless if every part be not executed in the best manner, it is above all things essential that there be no niggard hand employed to send them forth into the world. No doubt, hereafter, they will give place to productions of a still higher—because of a more markedly *ORIGINAL*—character; they will, meanwhile, aid in educating public taste; they will restore some of the most valuable relics of antiquity, now hidden beneath the dust of public libraries; and they will unquestionably give delight to thousands while preparing the way for productions by which the existing shall rival the early ages.

THE VIRGIN MARTYR. By PHILIP MASSINGER. With Six Designs by F. R. PICKERSGILL. London, published by JAMES BURNS.

This we may consider as one of the results of "The Book of British Ballads"—a work in which we believe Mr. Pickersgill made his first essay to draw upon wood. He has here greatly improved upon his earlier attempts; yet he still subjects himself to the charge of being unnecessarily thin and meagre in his details. The fault of artists who make drawings on wood is, generally, that they are too lavish of labour—too redundant of matter; Mr. Pickersgill has gone too far the other way. Nevertheless, there are in these productions indications of genius not to be mistaken; the artist has chosen a severe test by which his skill is to be tried—he has sought no screen from those deep masses or auxiliary "prettinesses" which frequently make up a picture. We have here only severe and classic truth—truth in reference to composition and execution. These are beautiful and highly effective evidences of rare ability, fertile imagination, correct drawing, and sound judgment. The "getting up" of the graceful and elegant volume is very praiseworthy; we lament, however, that from the nature of the publication—a single play, and not the best of its author—it is not likely to obtain extensive popularity.

IMAGINATION AND FANCY; OR, SELECTIONS FROM THE ENGLISH POETS. By LEIGH HUNT. Publishers, SMITH, ELDER, and Co.

This is a delicious volume—a very bookfull of honey. It consists of extracts—most exquisite "bits"—from the British poets linked together with so rare a skill, that the setting is almost as

valuable as the gems. Leigh Hunt—he has been far too long away from literature—having first answered the question, “What is poetry,” which he does in a manner peculiar to himself, proceeds to give us examples—beginning with Spenser and ending with Keats. There are few of our great poets upon whose writings he has not touched—but to the dramatists he most engages his heart; about them he has many good and great things to say. Yet the reader, perhaps, will be more deeply interested in his notes on his contemporaries—brief as they are. The chapter on Shelley is especially useful; it goes far to rescue the poet from all reproach—it shows that the high purpose, lofty feeling, and pure principle of his verse was the true reading of his nature—while that which was evil was not natural to him, and would have been amply compensated for, if years had brought wisdom in its better sense. Mr. Hunt has given another valuable contribution to our literature; the book is produced in a very elegant manner; and there are few works of the season so admirably calculated as “a gift.”

SKETCHES OF THE COAL MINES IN NORTHUMBERLAND AND DURHAM. By T. H. HAIR. Publishers, MADDEN and Co.

This is a publication not only highly interesting, but exceedingly useful. From the nature of the subject one would little expect to see so much of the picturesque blended with scenes and incidents so peculiar to a district of which strangers to it can scarcely form an idea. The question is often asked, What would England be without her coal? It is, undoubtedly, the great source and mainstay of her prosperity. Few histories, therefore, can be more exciting or more important. Few districts of the country would more largely repay a visit than those which are distinguished as the coal-field. In this volume we have an immense mass of information on the subject—given in a popular style, so as to be readily comprehended by the general reader; while, we believe, it will go far to satisfy the geologist and the man of science. It is, however, with the illustrations we have most to do: they are highly meritorious, embracing nearly every topic necessary to explain the history of coal from its existence “fathoms deep” below the surface, to its appearance in the coal-box by our firesides. The whole of the plates, of which there are about fifty, are drawn and etched by Mr. T. H. Hair; they reflect the highest credit on his industry as well as his ability; they carry with them indubitable marks of truth; but the artist has contrived to render awkward and embarrassing materials exceedingly picturesque—sometimes, indeed, even elegant, and always interesting. His skill has been manifested by the manner in which he has varied his sketches of objects, so many of which we should imagine to be nearly alike.

THE DEATH OF WESLEY. Painted by MARSHALL CLAXTON. Engraved by W. O. GELLER. Published by THOMAS AGNEW, Manchester.

The publication of this work—a work of magnitude and of high merit in reference both to painting and engraving—is greatly to the credit of a provincial publisher. Mr. Agnew, of Manchester, is, however, one of the very few (if he do not indeed stand alone) by whom efforts are made to dispute the palm of excellence with the publishers of the metropolis. His list of works, either recently issued or in progress, will be found elsewhere; it is a list that would confer honour upon any “house” in London. But Manchester has been ever famous as an outlet for the engraver’s produce. A very considerable portion of its wealth is expended annually in the purchase of works of Art; and to Mr. Agnew we are mainly indebted for giving to its taste a right direction. This picture is, however, addressed chiefly to a class—a class most numerous and most respected; but one which, hitherto, has not been much distinguished for patronage of the Arts. Here their peculiar feelings are appealed to; the artist has pictured the deathbed of the great founder of the sect of Wesleyan Methodists. In this style of subject Mr. Marshall Claxton excels; and this is a favourable example. It brings the scene very forcibly before us; and we believe contains accurate portraits of the many remarkable men who were present on the impressive occasion. The picture came into good hands. It has been very cleverly engraved by Mr. Geller.

THE HOLY LAND. From Drawings by DAVID ROBERTS, in Lithography, by LOUIS HAGHE. Publisher, Alderman Moon.

This magnificent work—a work of which the age and country may be justly proud—improves as it progresses. Artists, author, and publisher, have alike laboured to render it an honourable achievement of Art in the nineteenth century; and the critic cannot too highly laud the issue of their combined labours. That division which consists of “The Holy Land” is now approaching a close; it will be followed immediately by “Ancient Egypt;” and we cannot doubt that, inasmuch as the publication has been hitherto abundantly successful, its continuation will give augmented pleasure to its subscribers. We shall see the time when a copy of this magnificent, valuable, and truly “national” work will be, taken alone, a rich treasure of Art, the “marketable” worth of which will be doubled.

THE CLANS. From Drawings by R. R. M’IAN; lithographed by LOWE DICKENSON. Publishers, ACKERMANN and Co. Parts 8 and 9.

Some months have passed since we first noticed this very charming work—a series of portraits illustrative and characteristic of the Highland Clans, from the pencil of a veritable Highlander. The series is greatly improved; the lithographer is more “at home” with his subjects. M’Ian has very skilfully contrived to give great variety to his theme. All, indeed, wear the tartan; but each is pictured with some particular application to his peculiar clan. The work is interesting in a very high degree, and will become still more valuable as time removes other traces of the gallant men who long kept their ancient habits in spite of all oppressive laws and bitter persecution.

CONVERSATIONSLEXICON FÜR BILDENDE KUNST; ROMBERG, Leipzig; WILLIAMS and NORRAGE, Henrietta-street, Covent-garden.

The first volume (640 pages, closely printed) of this valuable Art-Lexicon is now before us. The contents do not extend beyond the letter A, whence may be formed some idea of its comprehensive character. The articles may be classed, generally, under eight sections, namely: the History of Art, Topography of Art, Monuments, Biography, History Mythology and Legends, Ästhetics, the Technicalities of Art, and Assistant Sciences. It cannot be supposed that a volume will be devoted to each letter: the articles in the German coming under the first letter of the alphabet, are so numerous and important that it would not have been judicious to have brought them forward in a more abbreviated form; as, for instance, articles upon Greek sculpture and architecture, Egyptians and Egyptian Art, Africa, Alexander the Great, old German Art, Arabian Art, Apollo, Apostle, Asia, Athens, &c. &c. All the important articles in which sculpture and architecture are described, are assisted by numerous woodcuts.

The object of this work is to supply a void felt as regards Art; for, although the press in Germany teems with literature upon every imaginable subject, there is yet wanting a work treating of the Art of all times, and bringing together under their particular heads all relative matters, æsthetic, historical and collateral, in a form suitable to the circumstances of the present day. In the papers bearing on the history of art, among the various nations by whom it has been cultivated, the sources of its origin are shown, and how it has been affected by nationality, religion, customs, climate, and commercial relations with other nations; in short, its development is carefully considered under what forms soever it may assume. The work may, therefore, be regarded as a most valuable contribution to Art-Literature, inasmuch as when it shall be completed it may be confidently consulted on all matters having reference to the history or practice of Art.

LEO THE TENTH. Painted by RAFFAELLE. Engraved by SAMUEL JESI. Published by GOUPIL and VIBERT, Paris.

This very valuable print is after the famous portrait by Raffaello of Leo X., with the Cardinals de Medici and de Rossi. The picture is one of the *capri d’opera* which adorn the Stanza di Marte in the Pitti Palace at Florence, the room

which contains the famous *Madonna della Seggiola*, *Vandyck’s Bentivoglio*, &c. A picture so celebrated it is needless to describe, and impudent to eulogize; we turn, therefore, at once to the labours of the engraver—an artist who has not been so well known in this country as he has deserved to be. We speak in the past; for, melancholy to relate, we receive with his work the sad intelligence of his death—the cause and manner of which we cannot help briefly stating. Nearly twenty years of labour had he bestowed on this plate: it was his sole care and hope, and was confided to Messrs. Goupil and Vibert of Paris, who are extensively known as the publishers of so many admirable works. After twenty years of patient labour—and of course the utter exhaustion of resources—it is easy to believe that the publication of the result of a period of travail so lengthened would bring with it the most harrowing anxiety. Competition among artists in Paris is very keen, and jealousy proportionably great; it therefore appears that, in some quarters, an ungenerous spirit was evinced towards the work of Signor Jesi, which so affected him that he put a period to his existence by shattering his skull against the marble chimney-piece of his sleeping room. The blows were heard by persons in the house, but when his apartment was entered he had injured himself insomuch as to render unavailing all human aid. He was the pupil and friend of Raffaello Morgagni, and his early works strikingly resemble in manner those of his master. Many attempts have been made to produce a worthy engraving from this valuable picture, but no approach has, at any time, been made to the present work, either in importance or skilful execution. It is a pure line engraving, and so treated that every object and material in the composition is represented with a most appropriate feeling. The delicacy and gradations of the flesh are preserved with a nicety which exhibits the representative power of line engraving by a masterly hand. The success of the work in France is, we believe, perfect; and it cannot be doubted that a work from a picture so celebrated will be added to all collections. The drawing from which the engraving was made has been purchased by Prince Demidoff. It is understood that Signor Jesi had undertaken to engrave the picture—the ‘Holy Family’—exhibited by M. Delaroche at the late exhibition of the Royal Academy.

ON ELIZABETHAN FURNITURE. By GEORGE FILDES. Publisher, F. W. CALDER.

This is a well-written and carefully-digested essay, read at one of the meetings of the Decorative Art Society—and published by them. Mr. Fildes has exhibited considerable talent as well as industry in his manner of treating the subject. He has searched, with labour and perseverance, through the several sources in which information is contained, quoted the various authorities, and brought them so to bear upon each other as to make out a clear “history.”

We have had frequent occasion to refer to the Society, out of which arose this essay. Its proceedings are increasing in interest and importance; and we have no doubt the result of its establishment will be very materially to improve the minds, and consequently the productions, of its members.

TO CORRESPONDENTS.

It may be well to remark that, inasmuch as our advertisements have largely increased this month, we have printed six extra pages.

We believe that our arrangements are so satisfactory made that we may promise in future to present to our readers a print with each number of our Journal.

We hope that regular subscribers to the ART-UNION will always take care that their copies are delivered in the Provinces, and in Scotland (as well as in London), on the first day of every month; we have so arranged that this may be done regularly. The omission to procure a copy in due course has frequently prevented the completion of a volume,—the number being “out of print.”

All communications to the Editor must be addressed to Messrs. Chapman and Hall, publishers, 186, Strand, by whom all advertisements will be received.

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THE FOX.—“NOT CAUGHT YET.”

[The Picture, exhibited at the British Institution in 1843, is in process of engraving by the Artist's brother, Mr. THOMAS LANDSEER. As an example of characteristic Portraiture, telling a story in a manner not to be mistaken, it is unsurpassed by any of the Painter's previous works.]

CROSSING THE BRIDGE.

About to be Engraved in Line, from the original Picture, in the possession of the Most Honourable the Marquis of Lansdowne, and forming one of the finest examples of British Art, in the collection at Bowood.

In this great work the Artist has pictured the various objects associated with the Scottish Highlands. The main interest is derived from the group of sportsmen homeward bound, their stout ponies laden with the deer, as they rest a while upon a rugged bridge to exchange greeting with the lasses returning from the harvest-field. The Picture illustrates, with singular felicity, a pleasant and touching episode in Highland life.

THE SCHOOL.

The latest work of Sir DAVID WILKIE, and in which he reverted to his early style—a style by which he acquired his popularity, and on which his fame depends; this work is now advancing towards completion, in the hands of the great painter's friend, Mr. JOHN BURNET, who is engraving it in the *Linné* manner.

It will be ready for publication early in the present year.

The size of the Engraving will be the same as that of Eastlake's "Pilgrims Arriving in Sight of Rome"—Wilkie's "Chelsea Pensioners," &c.

ANCIENT EGYPT.

MR. MOON respectfully informs the Subscribers to THE HOLY LAND and ANCIENT EGYPT, that the latter Work, now in preparation, will be ready to follow the completion of the former; and that the Drawings preparing by MR. ROBERTS for the ANCIENT EGYPT promise to surpass in splendour those of THE HOLY LAND.

E. G. MOON her Majesty's Publisher in Ordinary, 20, Threadneedle-street.

THE QUARTERLY REVIEW, No. CXLIX.,
is published THIS DAY.

CONTENTS:

- I. Sir James Graham's Medical Bill.
- II. Eothen—Traces of Travel from the East.
- III. Painting—the 14th Century—Haydon on Design.
- IV. Lord Elton and Lord Stowell.
- V. Milnes on the Harem, &c.
- VI. Poor Laws for Scotland.
- VII. Ward's Ideal of a Christian Church.
- VIII. Ecclesiastical State of the Colonies.
- IX. Repeal Agitation.

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The Committee wish it to be understood that their object in giving so long a period for the preparation of the Cartoon is for the purpose of affording Artists sufficient time thoroughly to study the various details of their compositions, and to produce in the Cartoon a completely finished and well-wrought study for the Picture.

The Committee reserve to themselves the right of withholding the premiums, if works of sufficient merit be not submitted.

GEORGE GODWIN, } Hon. Secs.
LEWIS POCOCK, }
4, Trafalgar-square, Dec., 1844.

LIVERPOOL ART-UNION, 1844-5.

SINCE the establishment of the LIVERPOOL ART-UNION in 1834, the sum of £8734 has been subscribed, to which the further sum of £3415 was added by Prizeholders, making a total of £11,149, beyond the amount of the usual sales during the Exhibitions, expended in the promotion of the Fine Arts, than which, it is presumed, nothing more strongly in favour of the utility of such Associations can be urged.

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Prospectuses may be had on application to the Secretary. Parties residing at a distance may forward their subscriptions by post-office orders, made payable to the Secretary, Mr. James Palmer, Slater-court, Castle-street, Liverpool. By order of the Committee.

Liverpool, Dec., 1844. JAMES PALMER, Sec.



ROYAL MANCHESTER INSTITUTION.

ARTISTS are respectfully informed, that the EXHIBITION of MODERN PAINTINGS in OIL and WATER COLOURS, SCULPTURE &c., will be opened not later than MONDAY, the 2nd of JUNE next.

The Council of this Institution, looking at the satisfactory result of the past season, and confident in the expectation that the ensuing one is likely to be still more prosperous, invite the support of these Artists who feel an interest in the Manchester Exhibition.

Mr. Green, of Charles-street, Middlesex Hospital, will, until the 19th of May, collect, pack, and forward to Manchester all Works of Art above alluded to, the expenses of which, being the production of and contributed by artists to whom a circular has been addressed, will be defrayed by the Royal Institution.

The Council beg to announce the nature of the Prizes for 1845:—

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GEO. WAREING ORMEWOOD,
Jan. 1, 1845. Hon. Secretary.

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3. Every Member, for each guinea subscribed, is entitled to one chance of obtaining at the annual distribution some work of Art.
4. The number of works of Art which are to constitute the prizes drawn for at the annual distribution, and the respective value of such prizes, are determined by the Committee according to the state of the funds at the closing of the subscription-books of the year.
5. The holder of a prize is entitled to select for himself a work of Art from any of the following public Exhibitions in London, of the current year, viz.: *the Royal Academy, the British Institution, the Society of British Artists, either of the two Societies of Painters in Water Colours, or the Works of Art exhibited in Westminster Hall.*

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2. Should a work of greater value than the amount of the prize be selected, then such amount will be applied in *part* payment thereof, the balance being added by the prizeholder. If, on the other hand, the full amount of the prize be not expended, the sum so unexpended will be carried to the funds of the Society.
3. No picture or other work of Art, the price of which has not been left and recorded at the first opening of the several Exhibitions as aforesaid, shall be selected by any prizeholder; and any reservation, which may make the price required by the Artist doubtful, shall be considered as placing such work of Art as though no price had been affixed to it, and consequently render it ineligible for selection.
4. The works so selected shall be delivered to the Committee for exhibition, under such regulations as they may deem fit; so that they may be submitted to the examination of the whole body of Subscribers. After the exhibition they become the property of the several prizeholders.
5. No arrangement whatever shall be made, or attempted to be made, between a prizeholder and an artist, or by any party on their behalf, in the selection of a work of Art by which a prizeholder may obtain, or attempt to obtain, the return of a portion of the amount of a prize, or other valuable consideration.
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9. In addition to the equal chance annually afforded to each Subscribers of becoming the possessor of a valuable work of Art by the result of the allotment, a certain sum is set apart every year to enable the Committee to procure an Engraving, and of this each Member will receive one impression for every guinea subscribed. The impressions will be distributed as soon as the engraving is completed. Subscribers of more than one guinea may have, for each additional guinea subscribed, one copy of either of the Engravings, 'Una,' 'Raphael and the Fornarina,' and 'The Castle of Ischia,' or a set of the Designs in outline. Subscribers of five guineas may receive, if they prefer it, a proof impression in lieu of five prints.

NOTICE TO ARTISTS.

In order to obtain a good subject for engraving, and to induce the production of a superior work of Art, the Committee offer the sum of £500 for an original picture, illustrative of British history. Cartoons, six feet by four feet six inches, are to be sent in (as will be hereafter notified) by the 1st day of January, 1846, and from these the selection will be made. Artists must send specimens of their abilities as painters, if required so to do. The successful candidate must undertake to complete the finished picture of the same size of the Cartoon, by the 1st of January, 1847, and to superintend the engraving.

The Committee wish it to be understood that their object in giving so long a period for the preparation of the Cartoon, is for the purpose of affording Artists sufficient time thoroughly to work out the various details of their compositions, and to produce in the Cartoon a completely-finished and well-wrought study for the picture.

The Committee reserve to themselves the right of withholding the premium if a work of sufficient merit be not submitted.

Subscribers are earnestly invited to enter their names early, as the interest obtained by the investment of the aggregate amount forms a considerable item in the reserved fund of the Society, while the difference to the individual is comparatively nothing.

The Subscribers of the current year, ending 31st March, 1846, will receive, for each guinea paid, an impression of a Line Engraving by Mr. G. T. Doo, from the Picture by W. MULREADY, R.A.

'THE CONVALESCENT.'

Mr. P. LIGHTFOOT has commenced an Engraving from the Picture by Mr. HENRY O'NEIL,

'JEPHTHA'S DAUGHTER.'

A finished Proof of Mr. GOODALL'S Engraving, 'THE CASTLE OF ISCHIA,' after CLARKSON STANFIELD, R.A., due to the Subscribers of the past year, may be seen at the Office.

GEORGE GODWIN, } Honorary Secretaries.
 LEWIS POCOCK, }

Subscriptions will be received at the Society's Rooms, 4, Trafalgar-square, Charing-cross; by any Member of the Committee; all Local Secretaries; and by the Collectors, Mr. Thomas Brittain, 16, Southampton-place, Kinston-square; and Mr. Robert Simpson, 20, John-street West, Blackfriars'-road.
 Post-office orders sent in payment of subscriptions must, in all cases, be made payable to "THE ART-UNION OF LONDON," at the General Post-office, St. Martin's-le-Grand.